



Burlington Fine Arts Club.

CATALOGUE
OF
BLUE & WHITE
ORIENTAL PORCELAIN

EXHIBITED IN 1895.



LONDON:
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.
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INTRODUCTION.

IN 1171 A.D., forty-one pieces of Chinese porcelain were sent to Nouredin, Caliph of Syria, by his lieutenant Saladin. This is the first distinct mention of porcelain out of China. We hear of its export to Barbary in 1345, of its existence in France in 1447, and in Spain in 1487. In the latter year the Soldan of Egypt sent some "vasi grandi porcellana" to Lorenzo de' Medici at Florence. There is a cup at New College, Oxford, which is said to have belonged to Archbishop Warham (1504-1532). This is supposed to be the oldest piece of porcelain in England, but it is of the *céladon* class, as were probably those sent to Lorenzo. The first pieces of blue-and-white in England of which we have any record were some bowls given to Sir Thomas Trenchard in 1506 by Philip of Austria, still (in 1868) in the possession of a descendant. Many more were probably introduced by the Portuguese, who first established direct importation of Chinese wares into Europe in the 16th century. The present collection contains specimens which have been in England since the reign of Queen Elizabeth. In the 17th and 18th centuries the importation of Chinese porcelain into Europe was carried on by the East India Companies of Holland, England, and other countries. In Holland, the taste for blue-and-white was specially developed. Large collections of the finest quality were made by connoisseurs, and it was imitated by the Dutch potters at Delft with remarkable success. It was imitated, indeed, everywhere in Europe, both in pottery and porcelain, during the 18th century—and not least in England.

Nevertheless it may be safely said that at the end of the last and for the first half of the present century the special beauty of

Chinese "blue-and-white" was not appreciated in England. A great deal of it was in daily use among the wealthier classes, in the shape of tea and dinner services, specially manufactured in China for European use. Some of this, especially that made for the Dutch market, was of fine quality; but the majority of the Nankin China which filled the "china cupboards" of our grandfathers was of an inferior kind, comparatively poor in colour and decoration, and never used except at table. So little were the finer kinds appreciated, that, in order to make them look more "handsome," they were frequently daubed over with coarse blotches of enamel, chiefly red and green in violent contrast. In this way many very fine vases have been irretrievably ruined. Of recent years blue-and-white has had its revenge in England, the taste for it having risen almost to a mania. Pieces which, forty years ago, could have been purchased for a few sovereigns, perhaps for a few shillings, have sold for hundreds of pounds, some, like the much coveted "Hawthorn" ginger jars (fine specimens of which are lent to us by Mr. Jacoby), for a thousand pounds or more apiece. Amongst the most famous collections are, or were, those of the late Dante Gabriel Rossetti, Mr. Whistler, Mr. Louis Huth, Sir Henry Thompson and Mr. Alfred Morrison. Most of these have been dispersed, the finest specimens passing into public collections or the hands of later collectors, like Mr. G. Salting and Lord Battersea. Mr. Huth's collection, as this catalogue testifies, still remains unbroken. The South Kensington Museum possesses a collection of the finest quality made by Mr. James Orrock, and the British Museum what is probably the most complete collection (historically considered) in the world. This forms only a section of that magnificent collection of Oriental Porcelain and Pottery which was collected by Sir Wollaston Franks and presented by him to the Museum. It may be added that the Catalogue of this collection (latest

edition 1878), made when the then Mr. Franks lent it to the Bethnal Green Museum, is still the most complete and trustworthy summary of existing knowledge of the subject.

In the Preface to this Catalogue we are told that "the only work which affords any native evidence on the history of Chinese porcelain, and the various places at which it has been manufactured, is the 'Histoire de la Fabrication de la Porcelaine Chinoise,' translated from the Chinese by M. Stanislaus Julien (Paris, 1856)." Since the issue of Sir A. W. Franks' Catalogue, Dr. S. W. Bushell has added something to our knowledge by an article in the *Journal of the Peking Oriental Society* (Vol. I., pp. 65, &c.), based upon a descriptive catalogue of old pieces of porcelain, illustrated with water-colour drawings, by a collector and artist who lived in the 16th century. Dr. F. Hirth published a pamphlet in 1888 which contained some fresh and valuable information derived from personal study of Chinese documents, and much else has been written on the subject, especially from an "æsthetic" point of view, in Europe and America. Still, what was true in 1878 is in the main true now, and Julien's volume remains the "standard authority" on the history of the subject.

The original Chinese work translated by Julien was compiled from the works of many Chinese writers by one Ken-yu-sien-sing, completed by his pupil Tching-thing-Koueï, and published about 1815, under the auspices of Lieou-ping, Sub-Prefect of the District of Feou-liang.

Without denying the great value of this book, it may yet be said that anything like a true and complete history of Chinese porcelain in a form which is intelligible to Europeans has yet to be written.

Unfortunately, Julien, though a good Chinese scholar, was not an expert in ceramics, and had, moreover, to work without reference to specimens of the different wares the descriptions of which he had

to translate. In consequence, it is often difficult, and in many cases impossible, to identify existing pieces as belonging to any particular kind which he describes. This is particularly inconvenient with regard to colours, but, fortunately, Julien's shortcomings are of comparatively little importance in regard to the present Exhibition where the only colour used for decoration is blue. Yet even with regard to blue, Julien would appear to be untrustworthy according to Dr. Hirth, who has made the ancient porcelain of China, and the trade therein, a subject of special study.* From his interesting pamphlet it would appear that there is a certain Chinese word—" *Ch'ing*"—which ought sometimes to be translated "green" and sometimes "blue," and that Julien frequently translates it "blue" where it means "green." The most important result of this confusion is that the old *céladon* or jade-coloured porcelains are described as blue, and that, previously at least to the Ming Dynasty, much (probably most of that which survives) of the wares described by Julien as "blue," were really covered with the coloured glaze which we term "*céladon*."

This term is used by writers in two senses, one of which is that sea-green, or jade-like colour, which, mixed with the glaze, so frequently covers all or part of Oriental vases. Examples of it will be found in Nos. 323 and 347. The term in this sense is said to be derived from the name of a character in d'Urfé's romance called "*L'Astrée*." *Céladon* became the typical "enamoured shepherd" of the theatre, and the favourite colour for dressing such parts "was a kind of sea-green, mixed with bluish or greyish tints, neither a decided green nor anything like blue; in fact, exactly what the Chinese call *ch'ing* in certain old porcelains."—(Hirth, pp. 21-2.) The other sense in which the term is employed is for any glaze which is mixed with colouring matter so as to conceal the paste.

* "*Ancient Porcelain, a study of Chinese Mediæval History and Trade*, by F. Hirth, Ph.D., Leipzig and Munich: Georg Hirth, 1888."

It is in this sense that it is used in the catalogue (see No. 297). Another source of confusion in Julien's translation, according to Dr. Hirth, is the word translated "fleurs." This in the Chinese original does not necessarily mean flowers, but, in the symbolical language of the Celestials, is applied to any kind of ornament, so that when we are told that a fair potter, named Chou (under the Sung Dynasty, 960-1279), was celebrated for decorating her vases with flowers, we cannot be sure that she was a flower painter.

This deviation from exactness is also of comparatively little importance in connection with our Exhibition, as it is evident that decoration with painted flowers was well established at the date of our earliest pieces.

In many books besides Marryatt's "History of Pottery and Porcelain," the contents of Julien's work are fairly summarised, but it may be convenient here to state the leading facts, especially those which bear upon "blue-and-white." We learn from Julien—and here some scepticism is pardonable—that pottery was invented by the Emperor Hwang-ti, who ascended the throne in 2698 B.C., and that another Emperor, Yu-ti-shun by name, made pottery before he came to the throne in 2255 B.C.

Down, however, to the Han Dynasty (202 B.C.), porcelain was not invented, and it is not certain that it was invented before 87 or 88 A.D. Moreover, what was then called porcelain was very probably what we should call stoneware, that is a ware which was vitrified but not transparent. The date when transparent porcelain was first made in China has not been ascertained, but pieces of pure white are among the earliest extant.

We are told that the manufacture progressed but slowly for a great many years after the close of the Han Dynasty, but was prosecuted under the Wei (220-265 A.D.) and the Tsin (265-419 A.D.), when the colour of the ware was "blue," for which we ought perhaps to read "green."

An important year in the history of china is 583 A.D., when a special Imperial decree ordered the potters in the celebrated district now known as King-te-chin to make porcelain for the Emperor's use.

During the same Dynasty, that of the Sui (581-618), a celebrated green porcelain was made by Ho-tcheou to replace a kind of glass, the secret of whose manufacture had been lost, and in the next, that of the Tang (618-907), the year 621 is given as the date of the flourishing of a potter named Tao-yu, whose productions were called "vases of artificial jade," and another named Ho-tchong-thsou, whose porcelain with a white ground was as brilliant as jade.

Under the Tang Dynasty (618-907) two kinds of porcelain are described as blue, Youei and Yo, but Youei is said to have been "sometimes like jade and sometimes like ice," which is more suggestive of light sea-greens than blue, and Yo was evidently like Youei, but much inferior.

Under this Dynasty, mysterious vases were made for the Emperor only, and were called "Pi-se," or *de couleur cachée*. The secret has been well preserved.

It would seem probable that all the Tang porcelains, with the exception of the white and the Pi-se, belonged to the céladon class. Some are described as "yellow," some as "yellow-black," some as "white," and some as being decorated with white fishes in relief.

Under the short Dynasty of Heou-tcheou (954-959), we at last come upon unmistakeable blue, if not blue and white, china. One day, the Emperor Chin-tsung being asked his pleasure as to the porcelain articles for royal use, replied: "In future, let them be blue as the sky that one sees, after rain, between the clouds." The pieces made in accordance with this order were called Tch'aï, after the family name of the Emperor. They were described as

"blue as the heaven, brilliant as a mirror, thin as paper, ringing like a "k'ing" (a musical instrument made of stone), polished and shining, and distinguished as much by the delicacy of the crackles as by the beauty of the colour." It is said that, ages after these precious vases were all broken, pieces were preserved as ornaments for caps of ceremony, were strung on silk to be worn round the neck, and treasured as precious curiosities. One ancient panegyrist declared that these fragments dazzled the eyes like precious stones, and that their flashes would deflect an arrow.

Whatever doubts we may have as to the magic power of this porcelain, there can be no doubt about its colour. It was blue, —azure-blue—and the soft but deep blue of the sky after rain seems to have been the ideal of what we now call the finest "blue-and-white." Yet it is not certain that the Tch'ai porcelain was not completely covered with a blue glaze or enamel. It is most probable that it was so covered, as we do not hear of any painted decorations on porcelain for long after. The only defect of the Tch'ai ware, which eclipsed all previous ceramic efforts, was that its foot or base was often yellow. Whether this refers to the paste or the glaze does not appear, but the inference in either case is that the rest of the vase was covered with blue. If the paste appeared in other places, it would presumably have been of the same colour as the paste showing at the foot.

Under the long Sung Dynasty (960-1279) nothing equal to the Tch'ai porcelain seems to be manufactured. We read of pieces of white and of all sorts of colours, including black. Most of them were probably of the céladon class, and more or less imitations of Tang varieties, and inferior to them. It is possible that the lady-potter Chou, before referred to, may have painted flowers in blue on a white ground, but the first notice of what can be distinctly identified as painted decoration is to be found in the account of the porcelain made under the Yuen (Mongol) Dynasty (1260-1368).

We are told that they were then skilful in modelling, *painting* and carving flowers [? decorations] on porcelain vases. It is under the Mongols also that we first hear of dragon-china. In the list of the china furnished for the Emperor we read of "31,000 dishes with flowers; 16,000 white plates, with blue dragons; 18,400 cups for flowers or wine, with two dragons in the midst of clouds; 11,250 dishes, white ground with blue flowers, and dragons holding in their claws the two words *Fuh* (happiness) and *Cheou* (long life)." Here we have at last what can be nothing but "blue-and-white," though this class of ware probably was made long before this.

It is during the great native Ming Dynasty (1368-1644) that "blue-and-white" probably reached its perfection at the Imperial Porcelain Factory of King-te-chin, which had been first founded in the period King-te (1004-1007). In 1369 a special factory was established there for the use of the palace, the products of which were called Kwan-tse,* or porcelain for magistrates (? mandarins) to distinguish them from those made for the people. Among these were: "1. Blue flower jars painted, with two dragons sporting among the clouds; 2. Large blue jars, with two dragons as above, and flowers of the *Nymphæa lotus*; 3. Jars of white porcelain, with blue flowers; 4. Large jars, ornamented with four blue dragons, arranged in an arch, sporting in the waves of the rising tide; 5. Jars, with blue flowers, for containing fish; 6. Porcelain jars, of pea-green colour, &c." This was in the period Hung-woo (1368-1398), when the colours of the vases were blue, black, or the purest white.

During this period it is said that the vases were exposed for a year to dry, and then reduced in thickness by a process on the potter's wheel which must have been equivalent to turning in a lathe. On them was inscribed the date mark of the period by order of the

* Not to be confounded with the Kwan-Yao of the Sung, which appears to have been of a different colour.

Emperor. This date mark is of four or six characters, and gives the name of the Dynasty and the Imperial name or *nien-hao* of the Emperor. When there are only four characters the name of the Dynasty is omitted. A six-character mark reads: (1) Great; (2) Ming; (3) Hung; (4) Woo; (5) Years; (6) Made. A four-character mark would begin with the *nien-hao* Hung-woo. Such marks were ordered to be made in the period King-te (1004-1007), and there is one with the *nien-hao* of Yuen Fung (1078-1086) in the Franks' collection at the British Museum, though the piece is supposed to be of much later date. In the same collection are two pieces marked Hung-woo, and two with the Yung-lo mark.

In the present collection there is no date mark earlier than that of Seuen-tih (1426-1436); but in Case A there are a few pieces which appear to be earlier in character, if not of greater antiquity. One of these is No. 26, which is archaic in the appearance of its rude treatment of the birds, and interesting as probably the earliest piece in which the *prunus** or so-called "hawthorn" is employed in decoration. There are also three bowls, Nos. 2, 5 and 28, which are distinct in character from the rest of the pieces here, and correspond in several respects with what we are told of the porcelain of Yung Lo. They are (1) very thin, and eggshell china is said to have been invented in this reign; (2) they have flanges to their rims; and (3) they have a bird at the bottom on the inside. There is a strong affinity also between the border of the rough dish No. 19 and the bowl No. 2.

It is to be observed with regard to these bowls that, though they are all decorated with very different subjects, there is a certain freedom in the drawing, an apparent freshness of invention, and signs of an immediate contact with nature, especially in the insects

* See p. 13. Not the "hawthorn" (or "whitethorn,") but the "sloe" (or "blackthorn") is its fellow among the wild blossoming trees in England.

on No. 28. The last quality is equally observable in No. 32, a bowl of similar dimensions, with a bird also on the inside. This piece, with its spirited and delicate drawing of lizards and insects, stands almost alone in the collection, and bears the mark of Seu-en-tih (1426-1436). The soft greyish colour of the blue is peculiar, but not unlike that of the pretty bowl, beautifully mounted in silver gilt, of the time of Queen Elizabeth, No. 15, which has been lent to the Exhibition by Sir Wollaston Franks. The blue of both pieces is not unlike that used to decorate the Japanese porcelain of Hirado (see p. 48, and Case J).

It is one of the constantly recurring and apparently never-to-be-surmounted difficulties of determining the age of Chinese porcelain that the date marks are no certain indication of the period in which the piece was made. The value to be placed on them is summed up by Sir Wollaston Franks, in the following sentence: "The specimens are, at any rate, not older than the dates on them, but may be much more modern." The history of Chinese porcelain is one of "endless imitation." One generation not only followed closely in the tracks of the preceding one, but prided itself on its skill in imitating "old china" of any period, marks and all, so as to deceive the very elect of connoisseurs. As in the case of the old artists of Italy, no stigma attached to what we should call "plagiarism," and, what is more, successful imitations seem to have been as eagerly sought for and to have fetched almost as high prices as the original antiques. Whatever scruples they might have had in their commerce among themselves were probably further relaxed in their trade with the "foreign devils," and in dating pieces made for the European market (and of such pieces all European collections are mainly composed) they, as a matter of course, placed a date upon a piece more or less corresponding to its style. Is it too much to suggest that the Dutch merchants, who imported most of them, might even have given orders for so many pieces of Seu-en-tih and so many of Ching-hwa?

These were the periods most esteemed in China*—Seuen-tih especially for its blue, Ching-hwa for its decoration, the finest blue having failed in the latter period. Such is the tale of the history of King-te-chin, but it is not told by the date marks of the pieces in Europe. On the contrary, the blue of the pieces marked Ching-hwa is often very fine, and that of those marked Seuen-tih comparatively poor, while, as to decoration, there is nothing in the collection more beautiful in their way than the "hawthorn" plates (No. 121), which are marked Ching-hwa.

In the catalogue will be found notes of some pieces in which the dates given are ludicrous, as for instance that on No. 304, but nothing is more eloquent of the little trust to be placed on nien-haos than the fact that, of the fifty pieces in this collection that are dated, no less than twenty-seven bear the mark of Ching-hwa—a period of twenty-three years only and in the fifteenth century.

The blue which failed in the Ching-hwa period was a native blue, and in the next period, Ching-tih (1506-1522), another and a finer blue was imported. The chemical constituents of neither of these blues appear to have been exactly determined, but they were both doubtless due to the presence of cobalt in a more or less pure state.† Of the imported blue we have, perhaps, a specimen in the very fine bottle (No. 22) decorated with dragons, fong-hoas, and other subjects severely treated, which bears the probably genuine mark of Kea-Tsing (1522-1567). Certainly the blue of this vase is deeper and stronger than almost any other here, and of a different quality. It is not, however, richer than that of the bowl (No. 36) marked with the Wan-leih date

* Next in esteem were the periods Yung-lo (1403-1425) and Kea-tsing (1522-1567).

† Cobalt is the only blue which stands the heat required to bake porcelain. The purer the cobalt, the purer the blue. A blackish or greyish tinge shows the presence of nickel or iron; a purplish, of manganese.

(1573-1620), one of the four celebrated pieces lately sold from the Burghley Collection, and said to have been in possession of the Cecils since the days of Queen Elizabeth. The mounts are very similar to those of Sir Wollaston Franks' piece. Perhaps it was out of the same "parcel" of china that the Lord Treasurer Burghley offered to Queen Elizabeth one porringer of "white porselyn" garnished with gold, and Mr. Robert Cecil "a cup of grene pursselyne," as New Year's gifts in 1587-8.

It is a little unfortunate that the fine blue is said to have failed again in the periods of Lung King (1567-1573) and Wan-leih (1573-1620), and also the porcelain earth, but this need not much disturb our faith in the pretensions of these fine pieces, nor in the genuineness of the mark on the bowl. With Wan-leih ends the fine period of Ming porcelain, and if these pieces do not belong to it, it is not easy to suggest when they could have been made. Probably sufficient of the fine blue was preserved for special pieces. A great deal is said to have been stolen by the workmen, as it was worth its weight in gold. To the Wan-leih period also belong, probably, the vigorous dragon vases and large bottle with fishes (Nos. 42, 43 and 44).

The subsequent history of Chinese porcelain may be given in the words of Sir Wollaston Franks:—"The troubles of the later Emperors of the Ming Dynasty, who succeeded one another rapidly, and were constantly at war with the Tatars, probably caused the porcelain works to fall into decay; we hear, at any rate, nothing of their production, and few dated specimens have been seen. With the accession of the Tsing Dynasty of Tatars still occupying the throne of China, a new period of activity commenced. Under Kang-he, the second Emperor of the dynasty (1661-1722), a great impulse was given to the ceramic arts. The long and peaceful reign of this Emperor, extending to 61 years, his great understanding, and the assistance perhaps of the Jesuit missionaries, led to many improve-

ments in the porcelain manufacture, and to the introduction of several new colours. It is probably to this reign that we may refer most of the old specimens of Chinese porcelain that are to be seen in collections, even when they bear earlier dates.* . . . The fourth Emperor Keen-lung (1736-1795) reigned for 60 years, when he abdicated. A large quantity of fine china was made during his long reign, much of it exhibiting very rich and minute decoration. Under his successors the manufacture appears again to have diminished in excellence, and the destruction caused by the rebellion of the Tai-pings not only greatly interfered with the extent of production, but caused the downfall of the most celebrated of the fabrics, that of King-te-chin."

The quality which separates the finest specimens in this Case (A), speaking generally, from those in other Cases is that the blue is monotonous. Both Mr. Prinsep's and Mr. Agnew's pieces, though splendid in colour, are of the same strength or tone throughout. This, perhaps, is a sign of their belonging to the period to which their marks ascribe them. Powerful as the colour is, and never flat or dead, we miss that charm of modulation the delight in gradation, and the palpitating quality of colour which we find in later work.

With scarcely an exception, all the pieces in Case A, whatever their real age, appear to have been made for the Chinese or for other Oriental nations. For centuries before "blue-and-white" was exported to Europe, China had had an extensive trade with India, Persia and Egypt, and as Dr. Hirth informs us, with Borneo (where the Dyaks are great china-maniacs and excellent connoisseurs), Java, Sumatra and Zanzibar. With Japan also; but the Japanese seem to have combined piracy with love of art, and to have made continual raids on the Chinese coast in the

* See, however, p. 14 as to the "hawthorn" pieces made in the period Yung-Ching (1723-1736).

15th and 16th centuries to plunder the towns of their bronzes, porcelain and other valuables.

Case A contains some testimony as to the foreign trade with Egypt, Persia and India. It is from Fostat that comes one of the little collections of potsherds which have been lent to the Exhibition by Sir Wollaston Franks. Among them are some unmistakable pieces of a class of ware which seems to have been most popular in Persia, if not specially made for that country.* Or it may be that it was made at some factory in China with which communication was more easy than with Nankin. In any case, a large number of specimens have been found in Persia, and have reached Europe from that country. It is supposed to have been made at some unknown factory in south-western China. Its characteristics are well marked; the colour, though full and effectively varied from almost black to a light grey, is of a slatey quality; the decoration is bold sometimes, especially on small pieces, carefully drawn and well finished, but often rough and sketchy. The edges of the plates and dishes are generally divided into straight panels, which are repeated on the under side. Most of the pieces have sand adhering to the glaze beneath. The centre of the large round dishes, which are a characteristic of this class, is often occupied with animals, especially birds, in a landscape. Some of these are on the top of the Case (No. 1).

It is to this class that belongs also the very large vase (No. 40), to which a very curious history is attached. It is said to have been sent by the Emperor Wan-leih (1573-1620) to the Great Mogul Jehangir, and to have remained in the Palace at Agra till 1771, when it was transferred to the family from whom it was purchased by Mrs. Halsey, its present owner.

This vase is one of several pieces, evidently of antiquity, which

* Nearly all the pieces of pottery made in Persia during the 16th and 17th centuries and showing Chinese influence have this style of decoration.

were found in India, and are lent by Mrs. Halsey. See especially the large dishes (Nos. 39 and 41).

The fragments from the Palace of Bijapur (No. 47), which was destroyed in 1689, tend to confirm the comparative antiquity of many of the pieces in the collection. Among them are some pieces of red pottery, crackelled, apparently covered with a white enamel on which bamboo stems and leaves are roughly painted. They appear very ancient, and would seem to suggest that Chinese blue-and-white was not confined to porcelain, but that some of the wares mentioned by Julien, and manufactured in days before the Ming Dynasty, may have been of this character.

Such accomplished imitators are the Chinese that it would be rash to affirm that Case A may not contain some pieces subsequent to the Ming Dynasty,* but outside this Case, though here and there there may be a true piece of "Ming," there can be little doubt that nearly all the porcelain belongs to the present T'sing Dynasty, and that most of it was made in the reign of Kang-he (1662-1723), though many pieces are probably still later.

We are in presence, therefore, speaking generally, of picked specimens of an art of decoration and science of manufacture, which have been the growth of centuries. The art is, as one might expect, highly artificial and formal. Though to a very large extent not representing the acmé of Chinese taste, but made to suit the taste of "barbarians," it yet preserves the strong characteristics of a separate and peculiar people. When imported, its main attractions were probably its strangeness, its marvellous workmanship, its beauty and also its use, to-day is added the nineteenth century attraction of a "document in the history of the human race," and also the pleasure of a more learned and scientific connoisseurship, which must increase as time adds material and facilities for comparison and analysis.

One of the most remarkable features of Chinese decoration is

* Besides those admitted as showing Persian influence. See Note at head of p. 2.

the combination of life and formality. So strong and vital has been the decorative sense in China that it has grown under conditions which would have crushed it out of existence in any Western nation. Although the same flowers are treated over and over again in a very similar manner, and the same patterns repeated a thousand times, the work is never quite dull or perfunctory.

In adapting the decoration to the exact shape and size of the thing decorated, the painter seems always to have had enough artistic interest in his work to keep his intelligence active and his hand alert. Even in the treatment of the most conventional patterns there is an almost endless variety, while in the freer handling of flowers, especially, perhaps, in finest specimens of the "hawthorn" pattern, the genius of the individual artist is more plainly shown. The conditions under which the work was done would tend to repress personality. In the history of Chinese porcelain, the names of original artists which have been handed down are scarcely so numerous as those of the celebrated imitators. Yet here and there we seem to get very near to the inventor. In the little *Seuen-tih* bowl (No. 32), for instance, with its lively lizards, in Mr. Salting's magnificent "hawthorn" bottle (No. 117), and still nearer in his beautiful jar (No. 183), with its lovely tangle of flowers and grasses and insects, studied apparently straight from Nature, and drawn with exquisite taste and skill.

The Chinese excel equally in the boldest and the most delicate designs; in the broadest and most minute execution. Contrast in these respects could not go further than between the large bottles, jars, dishes, &c., in Case B, freely painted with grandly conventionalised forms of lotus, pæony and chrysanthemum, and some of the tiny vessels in Case K covered with the most delicate and intricate ornament. We need, indeed, go no further than Case B itself to see admirable work, both coarse and fine. Of the latter, and of a design elaborate and exquisite, we could

scarcely have a better example than No. 75, with its rich pæony panel. It seems probable that the larger and simpler patterns were meant for commoner use, like the rice dishes exported to Persia and India, but the character of some of them is so marked, especially, perhaps, the "Aster" pieces (see Case C), that one is inclined to think that they were made for a special market, and perhaps at a different factory. These are seldom marked; the drawing of the flowers is generally looser and more summary, the blue of a blacker tinge, and the glaze less even. The taste of the decoration is more Persian than Chinese; but unfortunately we have no knowledge of the different factories and their products, though there were many of them besides those of King-te-chin.

Blue and white may be divided into two classes—blue upon white and white upon blue. Sometimes the distinction is very simple, as in "Aster" plates and such "hawthorn" jars as Mr. Jacoby's. Often, however, we find another change rung; within the panels which tell as masses of blue upon the white ground there is decoration which tells as white upon blue; sometimes, also, a darker blue ornament as well, which is practically blue upon blue. A rare bottle, entirely covered with blue upon blue, is lent by Mr. Read (No. 311). There are also a few instances of detail, which may be called white upon white, such as the white flowers on the dishes (Nos. 283 and 284), where the petals are modelled in slip upon the paste. It would take a long time to exhaust the number of changes which the Chinese ring upon the many tints of blue and white—white sometimes white as curds, sometimes greyish, sometimes tinged with the faintest blue, like the film inside a bird's egg.* But if the white is varied, what of

* Does this tinge come from the pigment with which the vase is painted? If so, it is, perhaps, one advantage of the Chinese practice of baking the paste, the blue and the glaze, at the same firing. The tinge, whether grey or blue, is always in accord with the quality of the blue.

the blue? Sometimes brilliant and opaque as lapis lazuli, sometimes pure and trembling as a sapphire, now almost black, now wholly grey, sometimes warm as purple, sometimes cold as a wintry sky. At King-te-chin they are said to work with three qualities of cobalt, but there are certainly many more than three here. Whatever quality is taken is, of course, used throughout, but even this allows for great variation in shade; a dark and light blue are nearly always employed, and three, if not more, distinct tones are often seen on the same piece. In the modulated or reticulated backgrounds, where colour is laid on very unevenly between a network of straight dark lines, crossing each other like fissures in ice or crystal, an effect of great depth and transparency is sometimes obtained. The origin of this ground is disputed. It may have been based on their admiration for "crackelled" china, it may be a mere decorative device to get variety and profundity of colour. Sometimes the dark marks, as in No. 107 and No. 145, are drawn with great sharpness. It has been suggested that the motive of these pieces is the falling of prunus blossom on ice in early spring. The Chinese are quite poetical enough to have conceived such a charming fancy.

Full, however, as Chinese decoration is of poetry and refinement, perhaps its most special quality is its dignity.

With regard to the beauty and variety of the pieces in the collection, there is no occasion to say more in this Introduction. They have been carefully arranged according to the character of the decoration, and speak for themselves, and, in the way of explanation, I can add nothing to the descriptions and notes which will be found in Mr. Mills' Catalogue.

COSMO MONKHOUSE.

The thanks of the Committee of the Club are due to the Right Honourable the Lords of the Committee of Council on Education, for kindly permitting the use of such of the wood blocks of the Marks included in Sir A. Wollaston Franks' Catalogue as were applicable to the present Exhibition.



CATALOGUE.

THE present Exhibition consists principally of Chinese Porcelain, generally known as "Blue and White," the blue decoration of which is beneath the glaze, being laid (as is always the method in China, though not in Japan) upon the unbaked white clay before the addition of the glaze, and before the firing of the vessel in the oven. The doors of the oven were covered in and the vessel left for a day and night, hence the hardness of the glaze and the freshness and purity of the blue, which alone, with the exception of Manganese reds and browns, stood this great heat. Some few specimens exhibited have dun-brown, and some have peach colour as well as blue, under the glaze.

One piece (No. 4) has yellow and red fishes painted over the glaze, but as the general character remains unchanged, and as the treatment is exceptional, it has been included in this Exhibition, as also has a small jug (No. 24), which, though only blue and white, has the blue enamelled on over the glaze, and fixed by a second firing.

"Powdered Blue" and "Mazarine Blue" (called by the French "Bleu fouetté") with white decoration, either left, or added over the glaze by means of white slip ("engobe") as in Nos. 283, 284 and 310, the Committee considered entitled to be included in their scheme as beautiful variations, and even when no white appeared, but gilding was added instead, either over the powdered blue, or over blue celadon (where the blue is mixed with the glaze), the Committee felt justified in exhibiting a few examples, to show the various ways in which blue decoration was used in China. They also have shown one Case of choice specimens of Japanese Blue and White Porcelain, where they are not imitations of the Chinese, but have their own distinctive characteristics.

Case A.

Containing mostly early pieces, believed to be of the Ming Dynasty (A.D. 1368 to 1647), and not otherwise classed for special reasons, such as the character of their decoration; and also including other specimens made in South China, showing Persian or Indian influence in their style, though some, perhaps, may be of later date.

Top Shelf.

- 1** A BOTTLE. A processional subject, including several figures with banners, &c. Lotus much conventionalised up the neck. (H. 15 in.)

Lent by Dr. Hamilton.

- *2** BASIN. Very thin, flanged rim. Figures in landscape outside. Birds, &c., inside. (H. 4½ in.)

Lent by Mr. Cosmo Monkhouse.

- 3** BULBOUS VESSEL, with metal cover and chains. Apparently a bottle cut down. Formal decoration with conventionalised flowers.

Mark: A leaf (the "Outong" or Artemisia leaf).

Pl. II., fig. 9.

Lent by Mr. H. S. Theobald.

- 4** A BROAD CIRCULAR VASE AND COVER. Decorated with various water plants in blue, and yellow fish over the glaze on the Vase, and red fish in same way on the Cover.

Mark: Kea-tsing, 1522-1567.

Pl. I., fig. 3.

Lent by Mr. R. Mills.

- 5** BASIN. Similar to Nos. 2 and 28 in size and shape. Decorated with three figures of Buddhist Priests, alternating with tiger, serpent, &c.; bird, &c., inside.

Lent by Mr. Wickham Flower.

- 6** GINGER JAR. No cover. Decoration, pine, bamboo and prunus with birds. (H. 7½ in.)

Lent by Mrs. Halsey.

- 7** BOTTLE. Decorated with chrysanthemum, pæony and other flowers, and birds. (H. 12 in.)

Lent by Mrs. Halsey.

* Nos. 2, 5 and 28 are specially referred to in the Introductory Notice by Mr. Monkhouse, as corresponding in many respects with what we are told of the porcelain of the period of Yung-lo, 1403-1425.

- 8** A SLENDER GARGOULETTE, with long spout, and the top ending with six points. Three figures, with birds, palms and other decoration of somewhat Persian character. (H. 8 in.)
Lent by Mr. R. Mills.
- 9** DEEP PLATE. Decorated with five formal flowers and four Chinamen between them, wavy edge with points, deep blue. (D. 9½ in.)
Mark: Ching-hwa, 1465-1488.
Pl. I., fig. 2. *Lent by Mr. W. G. Rawlinson.*
- 10** PLATE, with wavy edge, formal star pattern in centre, with pæony leaves and fong-hoa birds round. (D. 8 in.)
Lent by Mr. G. Salting.
- 11** VERY DEEP PLATE, wavy edge. Writing utensils in centre, with the same as symbols round the slope of edge. (D. 8¼ in.)
Lent by Mr. C. S. Kennedy.
- 12** PAIR OF PLATES, alike, with variation in centre; thin wavy edges, a cricket in centre of one and flowers in basket in centre of the other. (D. 8 in.)
Lent by Mr. G. Salting.
- 13** A PLATE, pale blue. Two deer in centre on background of pine, prunus and bamboo; floriated border with birds round rim. (D. 8 in.)
Lent by Mr. J. P. Heseltine.
- 14** SIMILAR PLATE. *Lent by General Mackenzie.*
- 15** DEEP BASIN. Mounted in English silver gilt (Elizabethan Hall Mark), divided into four panels; vases of lotus flowers and birds. (H. 3¾ in.)
Lent by Sir A. Wollaston Franks, K.C.B.
- 16** GLOBULAR VASE. No cover, with four slightly raised circular panels with landscape edged with lotus leaves, and lotus leaves raised round top and base of neck. (H. 12½ in.)
Mark: Sacred fungus inside double ring.
Pl. II., fig. 10. *Lent by Lord Battersea.*
- 17** SAUCER-SHAPED DISH. Closely covered with chrysanthemum, lotus and other flowers in dark blue. The back of rim, powdered blue, with flowers pencilled in white. (D. 15½ in.)
Mark: Ching-hwa, 1465-1488.
Pl. I., fig. 2. *Lent by Mrs. Halsey.*

Middle Shelf.

- 18 BOTTLE-SHAPED JAR.** Kylin and formal pæony decoration. (H. 8 in.)
Lent by Mrs. Halsey.
- 19 DEEP DISH.** Centre decoration, two carp rising to the surface. A white interval, and a bold landscape border to rim. (D. $16\frac{1}{4}$ in.)
Lent by Mrs. Halsey.
- 20 A GARGOULETTE,** in shape of a toad, with semi-circular handle. (H. 7 in.)
The toad, like the hare, was supposed to inhabit the moon.
Lent by Mrs. Halsey.
- 21 A SIMILAR VESSEL** in the shape of an elephant. (H. $7\frac{1}{2}$ in.)
Both these pieces are believed to be modifications of the gargolette made in south-western China for Indian use, the design in each instance being copied from Indian metal vessels used as hookahs, and these porcelain vessels being intended for the same purpose for importation into India.
Lent by Mrs. Halsey.
- 22 DOUBLE GOURD-SHAPED BOTTLE.** Circular panels in deep blue, representing cranes, fong-hoa and five-clawed dragons, the intervals filled with formal floral decorations. (H. $18\frac{1}{2}$ in.)
Mark: Kea-tsing, 1522-1567.
Pl. I., fig. 3. *Lent by Mr. Val. C. Prinsep, R.A.*
- 23 A SAUCER-SHAPED DISH.** Decoration, the fong-hoa bird in centre, four-clawed Dragons round the border, with four circular panels with the " * Pa-kwa " symbols, and six circular floral decorations at back. (D. $14\frac{1}{2}$ in.)
Mark: " Fuh-kwei-kia-ki." Fine vessel for the rich and honourable.
Pl. II., fig. 11. *Lent by Mrs. Halsey.*
- 24 A SMALL JUG,** the decoration being in dull blue enamel over the glaze, and of Persian character. Underneath, is a spotted deer—brown enamelled in same way—probably the badge of the owner, and not a Hall Mark. (H. 4 in.)
Lent by Mr. R. Mills.
- 25 A FLAT-SIDED PILGRIM'S BOTTLE.** Pæony decoration in dull blue. Probably copied from an ordinary Indian or Persian vessel of same description. (H. 9 in.)
Lent by Mrs. Halsey.

* The Pa-kwa were Buddhist symbols. When entire, they were the eight combinations of the Trigrams, of which the unbroken line typified the male and the broken line the female. They also symbolised the four points of the compass and the four half-points.

- 26** SAUCER-SHAPED DISH. Coarse paste, but interesting as an early specimen of the prunus blossom in outline on white ground, with some birds roughly drawn. (D. 11 in.)

Lent by Mrs. Halsey.

- 27** PLATE, with Pagoda and landscape in middle, and a border on rim of lotus and egrets; wavy edge to plate. (D. 10½ in.)

Lent by Dr. Payne.

- 28** BASIN, of almost eggshell quality, and with delicate decoration of chrysanthemum, bamboo, &c., with butterflies and other insects. (H. 4½ in.)

Lent by Mr. Louis Huth.

- 29** WIDE FLAT BOWL on three legs, with six fong-hoa birds arranged in a formal shape round the outside amidst symbolic clouds. Leaf mark on glazed white centre to rough base. (H. 4½ in.)

Lent by Lord Battersea.

- 30** A GLOBULAR VESSEL, with neck, cover, spout and handle. Pure white, with circular formal pæonies on body, lotus round the neck, chrysanthemum on cover. Some little gilding added in places, showing apparently Persian influence.

Lent by Mr. J. P. Heseltine.

- 31** SAUCER, in shape of the lotus flower. With decussated edges and impressed divisions. A Thibetan Symbol in centre and round outside of rim, alternating with the Sesamum flower. (D. 7½ in.)

Mark: Wan-leih, 1573-1620.

Pl. I., fig. 4.

This pattern is said to have been reproduced in Japan for dessert services for Europe.

Lent by Colonel Goff.

- 32** DEEP BASIN, with chrysanthemum and various other flowers, lizards, insects and bamboo, very delicately drawn in pale blue.

Mark: Seu-en-tih, 1426 to 1436.

Pl. I., fig. 1.

Lent by Mr. Louis Huth.

- 33** A PAIR OF SAUCER DISHES. Decoration, seven egrets in centre, intermixed with lotus, and surrounded with a ring of egrets and lotus alternately. Symbols of longevity and fruitfulness. (D. 10½ in.)

Mark: A double ring.

Lent by Mr. W. G. Rawlinson.

84 *AN ELIZABETHAN EWER, formed of a bottle of Chinese porcelain, with birds and flowers. Mounted with silver-gilt base, six bands formed as wreaths, with cherubs' heads in relief, with band round neck, with lip and lid surmounted with three dolphins, and a handle formed of a mermaid, with double-twisted tail, all in silver gilt. (H. 13 in.)

85 *CIRCULAR DISH, of porcelain, with figures and buildings, and border of lotus flowers, formally arranged round edge. Mounted with rim and base connected by four bands as Arabesque figures, all in silver gilt. (D. 14½ in.)
Mark: Double ring.

86 *A BASIN, with fong-hoa bird inside, and the same with chrysanthemum pattern outside. Mounted in silver gilt in same style, with mermaid handles. (H. 4 in.)
Mark: Wan-leih, 1573-1620.
Pl. I., fig. 4.

87 *A LARGER BOWL, inside with the hare in centre, and divided into ten compartments with various flowers, and outside with ten divisions, with a stag in each, on deep blue background. Mounted in silver-gilt in same style, with mermaid handles. (H. 6 in.)

* The above four pieces are from the Burghley House Collection, and are believed to have been in the possession of the Cecil family from the time of Queen Elizabeth. See Introduction, p. xvi.

Lent by Mr. William Agnew.

88 PAIR OF GLOBULAR JARS, with flat porcelain covers, with prunus branches in outline on one, and bamboo and flowers on the other; both mounted as tankards in silver-gilt. (H. 7 in.)

Lent by Mr. G. Salting.

38a SIMILAR SHAPED JAR, with Elizabethan mounts and handle, silver gilt. On the Jar, a man holding two horses, and a landscape decoration in rich blue. (H. 7½ in.)

Lent by Mr. G. Salting.

Bottom of Case.

89 LARGE DISH, richly decorated with pæony leaves and flowers in Indigo blue, with a similar decoration on underneath part of edge. (D. 20 in.)

This is one of the pieces believed to have been made in south-western China as a Commission from the Mahometans in India, and partly copied from their metal dishes, and, like them, often placed on the fire for cooking purposes, as the bottom of this and other pieces testify.

Lent by Mrs. Halsey.

- 40** A LARGE WIDE VASE, which is said to have been sent by Slim-Isung (known better as Wan-leih, the Emperor of China from 1573 to 1620) to Jehangir the Mogul Emperor, who kept it in his Palace at Agra until that was sacked by the Mahrattas, in 1771, when it was transferred to the house of the family at Agra from whom the present owner purchased it.

Lent by Mrs. Halsey.

- 41** A DISH, similar in size and character to No. 39, but a more brilliant blue and with figures in centre and four panels with figures round rim, with alternate panels with flowers, principally the lotus, used in a very conventional form.

Lent by Mrs. Halsey.

- 42** A NARROW OVIFORM VASE, with bold decoration of five-clawed dragon and a background of conventionalised lotus; above and below bold linear decorations. (H. 22 in.)

Mark (round mouth): Wan-leih, 1573-1620, in one line.

Pl. I., fig. 4.

Lent by Mr. H. V. Tebbs.

- 43** LONG-NECKED BOTTLE, the body decorated with fishes swimming amid various water plants; bold sprays up neck. (H. 23 in.)

Mark (round top of neck): Wan-leih, 1573-1620, in one line.

Pl. I., fig. 4.

Lent by Mr. Wickham Flower.

- 44** A NARROW OVIFORM VASE with small mouth, with bold four-clawed dragon, and above and below bold linear decorations, ending with a conventional blossom very similar to those on No. 38. (H. 23 in.)

Mark (round shoulder): Wan-leih, 1573-1620, in one line.

Pl. I., fig. 4.

Lent by Dr. Payne.

- 45** SAUCER-SHAPED DISH. Decoration, three white horses on blue ground representing clouds, with prunus blossom scattered. Same round back of rim. (D. 13 in.)

Lent by Mrs. Halsey.

- 46** SAUCER DISH. In centre a pine with bamboo and prunus, and a full moon, and after an interval a border of chrysanthemum, bamboo, prunus, &c., with squirrels, birds, a deer, and hare. (D. 13½ in.)

Lent by Mrs. Halsey.

- 47** SOME FRAGMENTS from the Palace of Bijapur, India, destroyed in 1689, some of which are identical in style with many of the vases, &c., in this Case, and so indirectly confirming the date claimed for them.

- 48** FRAGMENTS from the Mounds at Fostat and elsewhere near Cairo, Egypt, showing the intercourse between China and Egypt from early times.

Both lent by Sir A. Wollaston Franks, K.C.B.

At the Top of Case A.

- 49** DEEP DISH. Slightly flanged. With panels round rim, with symbols of magistrates alternating with pomegranates and lotus; in centre, a landscape with geese, &c. (D. 20 in.) *Lent by Mr. J. Annan Bryce.*
- 50** TWO SAUCER DISHES, representing a *Kylin*, which covers the whole dish without any border. (D. 14½ in.)
Mark (inside double ring): "Yŭh tang kea ke." "Excellent vessel made at the Hall of Gems."
 Pl. II., fig. 12. *Lent by Mr. R. Mills.*
- 51** SIMILAR DISH to No. 49, with geese in centre. (D. 14 in.)
Lent by Mr. J. Annan Bryce.
- 52** SIMILAR DISH to last, only with *Kylin* in centre instead of geese.
Lent by Dr. Payne.
-

Case B.

Containing principally pieces decorated with the Lotus, Pæony and Chrysanthemum, arranged as to subject, irrespective of dates.

- 53** A PAIR OF JARS, with metal covers and necks and locks. The decoration is a conventional and picturesque use of apparently the pæony leaves, combined with the blossom of the lotus. Brought from Granada, and probably of early Portuguese importation, used for keeping tea. (H. 12 in.)
Lent by Mr. W. G. Rawlinson.
- 54** A SAUCER DISH, entirely covered with rich conventional arrangement of lotus flower and leaves intermixed with (apparently) the leaves of the pæony. (D. 14 in.)
 On the back, the symbol of Magistrates, a Buddhist symbol.
Lent by Mrs. Halsey.
- 55** A SAUCER DISH. A large circular lotus in centre, surrounded by double ring and six lotus blossoms, partly in profile, round the edge, with the stems made into concentric patterns and pæony leaves introduced. (D. 14 in.)
Mark: Leaf inside double ring.
 Pl. II., fig. 9. *Lent by Mrs. Halsey.*

- 56** JAR AND COVER, same pattern as No. 53. Pæony leaf with lotus flower.
(H. 16 in.)

Lent by Mr. R. Mills.

- 57** PAIR OF SAUCER DISHES. Pæony leaf and flower in a circle, with six vandykes, with formal pattern round outer rim. (D. 13 in.)

Lent by Mr. W. C. Alexander.

- 58** JAR WITH CAP COVER. Pæony leaf and flower throughout, lotus on cover.
(H. 12 in.)

Lent by Mr. R. Mills.

- 59** PAIR OF BEAKERS. Decoration, white upon blue, principally pæony with lotus introduced in borders. (H. 12 in.)

Mark: Double ring.

Lent by Mr. G. Salting.

- 60** PAIR OF CYLINDRICAL JARS WITH FLANGED NECKS. Band of ornamentation of lotus, white on blue, with sacred stone (one of the Buddhist symbols) and formal pattern round neck. (H. 8 in.)

Lent by Lord Battersea.

- 61** CYLINDRICAL JAR WITH FLANGED NECK, corresponding in style with No. 59. (H. 12 in.)

Lent by Mr. G. Salting.

- 62** PAIR OF OVAL VASES, flanged necks, unglazed handles. Decoration, blue on white, in four panels, prunus, pæony, lotus and chrysanthemum on the four sides, symbolical of the four seasons. (H. 9 in.)

Lent by Mr. J. Annan Bryce.

- 63** DEEP DISH. Decoration, pæony, with two fong-hoa birds. The rim divided into eight oblique panels, with pine and pæony alternately. Monkeys in the trees. (D. 15½ in.)

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. Willoughby Loudon.

- 64** PAIR OF LONG-NECKED BOTTLES. Conventional decoration of lotus and sprays.
(H. 15 in.)

Mark: Seu-en-tih, 1426-1436, but probably of a later date.

Pl. I., fig. 1.

Lent by Sir H. Thompson.

- 65 SAUCER DISH.** Five large lotus flowers, with the pæony leaf and four lotus buds. Three lotus plants on back. (D. 15 in.)
Mark: The Sounding stone.
 Pl. II., fig. 13. *Lent by Mr. W. C. Alexander.*
- 66 A LARGER BOTTLE,** similar to No. 64, and of deeper, richer blue. (H. 17½ in.)
Lent by Mr. G. Salting.
- 67 CYLINDRICAL VASE AND COVER.** Band of lotus and pæony leaf decoration round middle, in deep blue. (H. 9 in.)
Lent by Lord Battersea.
- 68 SMALL DOUBLE BOTTLE.** Lotus decoration, rich blue. (H. 9 in.)
Lent by Mr. G. Salting.
- 69 PAIR OF SPRINKLERS.** Lotus decoration, in deep blue. (H. 6½ in.)
Lent by Mr. G. Salting.
- 70 SAUCER DISH.** Five lotus flowers, in half profile, with their leaves and buds, with long pointed leaves introduced, like the *Sagittaria* leaf. (D. 14 in.)
Lent by Mr. W. G. Rawlinson.
- 71 LARGE SUCRIER AND COVER.** Pæony flowers and leaf decoration. (H. 10 in.)
Mark: Double ring.
Lent by Mr. W. G. Rawlinson.
- 72 SAUCER DISH.** Bold pæony decoration. (D. 15½ in.)
Lent by Mr. W. G. Rawlinson.
- 73 LARGE SUCRIER AND COVER** (same size and style as No. 71). Decoration, the fong-hoa bird and pæony.
Lent by Mr. C. S. Kennedy.
- 74 PAIR OF BEAKERS.** Lotus round the base and middle band, and formal upright adaptations of same on upper division. (H. 19 in.)
Lent by Mr. G. Salting.
- 75 DISH.** Rich pæony decoration in centre and on rim, white upon blue, with intermediate band of white, decorated with six sprays of chrysanthemum in blue. Long sprays on back. (D. 18½ in.)
Mark: Leaf in double ring.
 Pl. II., fig. 9. *Lent by Mr. G. Salting.*

- 76** LARGE CYLINDRICAL JAR. The subject is *Si Wang Mu*, a fabulous being of female sex, dwelling on Mt. Kw'en-lau, with troops of Genii, and at times holding intercourse with favoured Imperial votaries. King Mu Wang is believed to have been entertained by her at the Lake of Gems in the West. She is mentioned in the Books of Chow, which date some centuries before the Christian era. She bestowed the fruit of the peach, which conferred immortality, and she sometimes despatched certain birds to her favoured votaries.

She is represented seated on the fong-hoa. (H. 18 in.)

Lent by Mr. G. Salting.

- 77** A NARROW CYLINDRICAL JAR. Bold decoration of pine, prunus and bamboo, with sacred fungus, in deep blue. On neck, a Hall Mark and some verses in Chinese character. (H. 19 in.)

Pl. IV., fig. 38.

Lent by Mr. W. G. Rawlinson.

- 78** PAIR OF BEAKERS. Pæony decoration closely covering the whole surface in rich blue. (H. 20 in.)

Mark: Double ring.

Lent by Mr. G. Salting.

- 79** SAUCER DISH. Large lotus in centre and three surrounding it, with iris flowers in paler blue, leaves, and conventional decoration. (D. 15 in.)

Mark: Leaf in double ring.

Pl. II., fig. 9.

Lent by Mr. W. Cosmo Monkhouse.

- 80** BEAKER. Lotus flower and pæony leaf, blue on white in rather pale blue. (H. 18 in.)

Lent by Mr. G. Salting.

- 81** SAUCER DISH. Nearly the same decoration as No 79. (D. 15½ in.)

Mark: Leaf in double ring.

Pl. II., fig. 9.

Lent by Mr. W. C. Alexander.

- 82** PAIR OF BEAKERS, with figures in one, the whole surface delicately crackled. Some Buddhist subject on one, and deer and cranes on the other. (H. 18 in.)

Lent by Lord Battersea.

- 83** JAR AND COVER. Richly decorated with spotted deer and storks, with pine trees and landscape. (H. 17 in.)

Mark: Double ring.

Lent by Mr. C. S. Kennedy.

- 84 PAIR OF BEAKERS.** Deep blue decoration of landscape and figures. (H. 18 in.)

Mark: Leaf in double ring.

Plate II., fig. 9.

Lent by Lord Battersea.

- 85 SAUCER DISH.** Circular centre of lotus flower, surrounded by six leaf-shaped panels, with pæony, lotus, &c. (D. 18½ in.)

Mark: Two fish inside double ring. Another Buddhist symbol; representing conjugal fidelity, being the "Yu" fish, a sort of perch, said always to go about in pairs.

Pl. III., fig. 23.

Lent by Lord Battersea.

- 86 DISH.** Grapes, with squirrels plundering them, in centre and round the rim. (D. 16 in.)

Mark: Sounding stone inside double ring.

Pl. II., fig. 13.

Lent by Mr. Willoughby Loudon.

- 87 A BEAKER,** with eight panels, shaped as pomegranates and other designs, each panel containing figures with Chinese character writings in the intervals. Probably incidents from early Chinese history or ancient plays, with short description of the incidents illustrated.

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Lord Battersea.

Top of Case B.

- 88 CYLINDRICAL JAR.** Apparently representing some children's games, many dancing figures, and some boys acting in a sort of pantomime, with mask and skin making a Corean lion; others with dolls, while the elders are playing some game like draughts. (H. 18 in.)

Mark: Double ring.

Lent by Mr. J. Annan Bryce.

- 89 PAIR OF DISHES.** Bold pæony decoration in centre, and lotus round the border. (D. 15½ in.)

Mark: The Sounding stone.

Pl. II., fig. 13.

Lent by Mr. W. C. Alexander.

- 90 LARGE BOWL.** Pæony inside and out. (H. 6½ in.)

Lent by Mr. W. C. Alexander.

- 91 SIMILAR BOWL.** Brown edge to rim, and decoration lotus inside and out.

Lent by Mrs. Halsey.

Case C.

Containing principally examples of the Aster pattern and the Prunus or so-called "Hawthorn" pattern.

Aster.

This pattern is rarely, if ever, found with Date Marks. The blue used is generally Indigo in tone, and the character of the pieces leads one to assign most of them to the Ming Dynasty.

- 92 SAUCER DISH.** Five aster blossoms in centre on dark ground, and sixteen asters and leaves radiating up the rim, sprays on outside. (D. 11 in.)

Lent by Mr. Lewis Jarvis.

- 93 SIMILAR SAUCER DISH.** Four asters in centre, sixteen round rim and sixteen outside the rim. (D. 10½ in.)

Mark: Fungus (Buddhist) inside double ring.

Pl. II., fig. 10.

Lent by Mr. R. Mills.

- 94 BASIN.** Slightly wavy rim. Eighteen asters round the outside. (H. 4 in.)

Mark: A lotus(?) flower inside double ring.

Pl. II., fig. 14.

Lent by Lord Battersea.

- 95 SIMILAR BASIN.** Same height, &c., &c.

Same *Mark*.

Lent by Mr. J. P. Heseltine.

- 96 SUCRIER AND COVER.** Sixteen asters on cover, radiating from centre knob, and sixteen round the body of bowl. (H. 8½ in.)

Lent by Mr. C. S. Kennedy.

- 97 PAIR OF PLATES (at back).** Five asters in centre, sixteen round rim, and same number round the outside. (D. 8½ in.)

Mark: The lotus flower, inside double ring.

Pl. II., fig. 14.

Lent by Mr. Lewis Jarvis.

- 98 GINGER JAR, with square cap cover.** Six panels round shoulder. Band of pæony decoration round centre, fifteen asters round lower part. (H. 12 in.)

Lent by Mr. R. Mills.

- 99 BASIN.** Wavy edge to rim. Twelve divisions, with asters and lotus alternately round upper part, and twelve slightly raised round lower part of outside. (H. 4 in.)

Mark: Seal character. To-da-Kichi-hei, probably name of maker.

Pl. II., fig. 15.

Lent by Mr. J. P. Heseltine.

- 100** LARGE SUCRIER AND COVER, WITH KYLIN. Eleven asters on cover and body, each enclosed in ogee-shaped panel, with a prunus blossom in the spandrels. (H. $9\frac{1}{2}$ in.)
Lent by Mr. R. Mills.

- 101** SMALL SIMILAR JAR. Six asters on cover and six on body. (H. $5\frac{1}{2}$ in.)
Lent by Mr. W. G. Rawlinson.

The prunus blossom, or so-called "hawthorn," has for centuries been held in veneration in China, as Lao-tse, founder of the Taoists, was born under a tree of this sort. In an outline form it is found on porcelain of all dates, and early Ming Nien-hao marks are found on specimens of what we now consider the typical "hawthorn" pattern, viz., the white blossoms on the deep blue sky background. Many of the plates, however, which have these earlier marks are of the European shape, and obviously much later than the dates they bear. Authorities hold that the only date mark found on them which can be depended on is that of Yung-Ching, 1723-1736, and that the finest and most prized examples were probably made about this date, many of them reaching this country from Holland. The "prunus" is one of the emblems of longevity, and is constantly found in combination with the pine and bamboo, as representing durability, perpetual renewal, and general prosperity. It is a Chinese saying that "Pine, bamboo and prunus are like three friends, because they keep green in cold weather."

Second Shelf.

- 102** A SAUCER DISH of branching prunus, on rich cloudy background, representing the effect of looking up at the sky through branches of prunus in blossom. (D. $13\frac{1}{2}$ in.)
Lent by Mr. W. G. Rawlinson.

- 103** SMALL BEAKER. Covered with branching prunus on deep blue. (H. $9\frac{1}{2}$ in.)
Mark: Double ring. *Lent by Mr. G. Salting.*

- 104** A PAIR OF PLATES of same subject. A white interval between the centre of plate and the rim; stems dark. (D. $10\frac{1}{2}$ in.)
Mark: Seu-en-tih, 1426-1436, but probably really of much later date.
Pl. I., fig. 1. *Lent by Mr. W. G. Rawlinson.*

- 105** A CYLINDRICAL CACHE POT. Same decoration, the blue background of sky being vignettted off, and the prunus slightly in relief. (H. 7 in.)
Mark: Double ring.
Lent by Mr. W. G. Rawlinson.

- 106** A PAIR OF SAUCER PLATES. Same decoration covering the whole plate. (D. 8 in.)
Mark: Yung-Ching, 1723-1736.
 Pl. I., fig. 6. *Lent by Mr. R. Mills.*
- 107** A PAIR OF SAUCER PLATES. Prunus blossom without the stems, and the surface of the blue* reticulated. (D. 8 in.)
Mark: Sounding stone in double ring.
 Pl. II., fig. 13. *Lent by Mr. J. P. Heseltine.*
- 108** GINGER JAR. Wood cover. Branching prunus on pale blue reticulated background. (H. 8½ in.)
Lent by Mr. Humphry Ward.
- 109** SMALL CISTERN. Magnolia blossom, on deep blue vignettied background (introduced into this Case as very similar in style to the prunus decoration).
Mark: Double ring.
Lent by Mr. W. G. Rawlinson.
- 110** VASE, with long flanged neck. Branching prunus, in relief, on deep blue background; vignettied. (H. 10½ in.)
Lent by Mr. G. Salting.
- 111** SAUCER DISH. Branching prunus on pale blue sky background. (D. 15 in.)
Mark: Sounding stone inside double ring.
 Pl. II., fig. 13. *Lent by Mr. R. Mills.*
- 112** BASIN. Slightly flanged. Dark border top and bottom with blossoms only, the rest being branches of prunus with dark stems. The sky beautifully graduated. (H. 7 in.)
Mark: Ching-hwa, 1465-1488, but probably of much later date.
 Pl. I., fig. 2. *Lent by Mr. G. Salting.*
- 113** PAIR OF BEAKERS. Branching prunus on reticulated blue background, with four round panels with longevity symbol in white. (H. 18 in.)
Mark: Double ring.
Lent by Mr. Willoughby Loudon.
- 114** PAIR OF PLATES. Similar to No. 104, except that the stems are white. (D. 11 in.)
Mark: The Shell (another Buddhist symbol).
 Pl. II., fig. 16. *Lent by Mr. Louis Huth.*

* For the origin suggested for the reticulations see the last paragraph but two of Mr. Cosmo Monkhouse's Introduction. A more prosaic origin may be the idea of looking at the blue sky through a net, covering the fruit blossoms to protect them from birds.

- 115** A PAIR OF DARK BLUE GINGER JARS, with branching prunus, with dome cap covers. Very deep rich blue background, reticulated. (H. 10½ in.)

Lent by Mr. C. Jacoby.

- 116** BEAKER. Branching prunus freely drawn on reticulated blue ground. (H. 18 in.)
Mark: Double ring.

Lent by Mr. G. Salting.

- 117** BOTTLE. Covered with branching prunus, some blossoms of unusual size. (H. 17 in.)

Lent by Mr. G. Salting.

- 118** BEAKER. Prunus branches, in relief, in white, on vignetted deep blue ground, with birds. (H. 19 in.)

Mark: Double ring.

Lent by Mr. Louis Huth.

- 119** BEAKER, same height and character, with magnolia blossoms and branches instead of prunus, also in relief.

Mark: Double ring.

Lent by Mr. G. Salting.

- 120** SMALL SUCRIER AND COVER. Prunus blossom in white, on dark blue, with three white panels decorated with branching prunus, and two with chrysanthemums in blue. (H. 5 in.)

Mark: Double ring.

Lent by Mr. Louis Huth.

- 121** PAIR OF PLATES. Branching prunus with dark stems, white interval, and blue rims with blossoms in white. (D. 8 in.)

Mark: Ching-hwa, 1465-1488, but probably really of much later date.
Pl. I., fig. 2.

Lent by Mr. G. Salting.

- 122** PAIR OF "PEACOCK" DISHES. Foliated panels, with chrysanthemum, lotus, pæony, &c. On rim, four panels, with pomegranates and four peacocks. (D. 22 in.)

Mark: The Fungus (another Buddhist symbol).

Pl. II., fig. 10.

Lent by Lord Battersea.

- 123** PAIR OF OVIFORM JARS AND COVERS. Subject, a river scene, with boating, &c. (H. 19 in.)

Mark: A leaf.

Pl. II., fig. 9.

Lent by Lord Battersea.

- 124** LARGE JAR. Body of jar covered with white lotus on deep blue ground, interrupted by six panels of various shapes decorated with vase and peacock feathers, two deer under a pine tree, a horse galloping over waves, basket of magnolias, a pæony, and pilgrims at the foot of a mountain. (H. 18 in.)

Lent by Mr. Lewis Jarvis.

Top of Case C.

- 125** A GARNITURE OF THREE VASES AND COVERS AND TWO BEAKERS. The body of both covered with ocellated blue ground, with pæonies and butterflies in relief, in white. The panels on the Vases represent Kuan-yin, with the lotus, as emblems of fruitfulness, and a pagoda and landscape respectively. (H. of Vases 18 in.)

The Beakers have the same decoration. These are good specimens of the last half of the 18th century. Probably in the reign of Keenlung, 1736-1795, but they have no *Mark*.

Lent by Lord Battersea.

Case D.

Including some animals and fishes treated in a naturalistic style, besides some conventional sea serpents and flowers, &c.

- 126** DEEP DISH, flanged brim, with wavy edge, with fishes drawn in every variety of attitude among water plants, &c. (D. 10¾ in.)

Lent by Mr. G. H. Boughton, A.R.A.

- 127** PLATE. An ape climbing a pine tree and stirring a hive of bees, which are stinging some deer. (D. 8¼ in.)

Taken from a Chinese book of fables.

Mark: Ching-hwa, 1465-1488, inside double ring, but not earlier certainly than Kang-he, 1661-1722.

Pl. I., fig. 2.

Lent by Mr. R. Mills.

- 128** GINGER JAR AND COVER. Decorated with the eight horses of *King Muh-Wang*, who was the 5th Monarch of the Chow Dynasty, and ascended the Throne B.C. 1001, and died B.C. 947. He travelled much, and carried on many wars successfully on the south-western frontier of China. He boasted that he had been driven "wherever wheel ruts ran and hoofs of horses had trodden." After one of these expeditions, he pensioned his coachman, Tsao-Fu, and turned out the eight horses for the rest of their lives. (H. 11 in.)

Lent by Lord Battersea.

- 129** PLATE, flanged brim. The same eight horses in white on delicate blue ground. (D. 8 in.)

Mark: A seal.

Pl. II., fig. 17.

Lent by Mr. W.G. Rawlinson.

- 130** PLATE. Similar in character to No. 126, only with river and picnic scene in centre. (D. 10 $\frac{3}{4}$ in.)

Lent by Mr. G. H. Boughton, A.R.A.

- 131** PAIR OF CYLINDRICAL JARS, flanged tops. Two bands of rich blue, one decorated with dragons and sacred fungus, the other lower one with lotus and waves in white, the rest of the jar white with decorations in blue. Long leaves up the neck. (H. 11 in.)

Mark: Double ring.

Lent by Mr. Wickham Flower.

- 132** PAIR OF LONG-NECKED BOTTLES. Serpents, clouds and flowers, long leaves up neck. (H. 10 in.)

Mark: A flower.

Pl. IV., fig. 40.

Lent by Mr. W. H. Cope.

- 133** BASIN, flanged top. Inside, a leaping salmon. Outside, white dragons and clouds, on deep blue ground. (H. 4 in.)

Mark: Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Mr. A. T. Hollingsworth.

- 134** PAIR OF PLATES. Kylin in centre, blue border. Buddhist symbols at back. (D. 8 in.)

Mark: Longevity fungus inside double ring.

Pl. II., fig. 10.

Mark engraved at the Dresden Museum, showing these plates were in their Collection when formed about A.D. 1700.

Pl. II., fig. 19.

Lent by Mr. R. Mills.

- 135** PAIR OF PLATES. Two conventionalised dragons in white, on deep rich blue. (D. 11 in.)

Seal Mark: Pao ("Precious") inside double ring.

Pl. II., fig. 20.

Lent by Mr. W. G. Rawlinson.

- 136** PLATE. Blue dragon on white centre, blue rim, with hawthorn blossom. (D. 8 in.)

Mark: Sesamum flower inside double ring, and Dresden Museum mark.

Pl. II., fig. 18.

Lent by Mr. R. Mills.

- 137** PAIR OF SMALL SALT CELLARS. Kylin in deep blue. (H. 2 in.)

Lent by Mr. C. S. Kennedy.

- 138** A GLOBULAR VESSEL WITH NECK, SPOUT AND HANDLE, partly mounted with silver. Kylin on one side and fong-hoa on the other. (H. 11 in.)

Lent by Mr. J. Annan Bryce.

- 139** PLATE. Sea serpent fighting with salmon, very deep blue. (D. $8\frac{1}{2}$ in.)

Mark: Square seal inside double ring.

Pl. III., fig. 21.

Lent by Mr. W. G. Rawlinson.

- 140** SQUAT VASE. Two sea serpents with the magic ball, in deep blue on white. (H. $5\frac{3}{4}$ in.)

Mark: "Tai" ("Great.")

Pl. III., fig. 22.

Lent by Dr. Hamilton.

- 141** OVIFORM VASE. Flat cover. Rich deep blue landscape of mountain and river. (H. $8\frac{1}{2}$ in.)

Lent by Lord Battersea.

Second Division.

- 142** GARNITURE OF THREE CYLINDRICAL VASES, WITH CAP COVERS, AND TWO BEAKERS. Bold decoration of landscapes and roses (?) in very rich blue on white.

Lent by Lord Battersea.

- 143** PAIR OF PLATES. Lotus in centre with palm leaves and passion flower and lotus round the borders. (D. $10\frac{1}{2}$ in.)

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. R. Mills.

- 144** DEEPER PLATE. Fluted flanged edge, same centre as last, but a border of chrysanthemum and prunus.

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Dr. Payne.

- 145** PAIR OF PLATES. Prunus blossom and reticulated background drawn only in outline. (D. $6\frac{1}{2}$ in.)

Lent by Mr. R. Mills.

- 146** BOTTLE, with spout and handle. Silver cover. Heart shaped panels with formal ornaments, leaves up the neck, and the ground covered with delicate reticulations. (H. 8 in.)

Lent by Mr. W. G. Rawlinson.

- 147** SUCRIER. Jar and cover decorated with Vandykes of deep blue with white floriations, apparently lotus conventionalised; the intervals covered with delicate reticulations. (H. 8 in.)

Mark: The Sounding stone inside double ring.

Pl. II., fig. 13.

Lent by Lord Battersea.

- 148** PAIR OF SMALLER SUCRIERS. Same decoration. Same mark on one. (H. $5\frac{3}{4}$ in.)

Pl. II., fig. 13.

Lent by Lord Battersea.

- 149** PAIR OF BEAKERS AND COVERS. Same decoration. (H. $9\frac{1}{2}$ in.)

Mark: Double ring.

Lent by Lord Battersea.

- 150** TEAPOT, nearly similar decoration, only the Vandykes curved instead of straight. (H. 4 in.)

Lent by Mr. G. Salting.

- 151** OCTAGONAL DISH, round white centre with lotus in blue, and eight radiating leaves of dark reticulated background, with a lotus flower and stalk on each. (D. $14\frac{1}{2}$ in.)

Lent by Mr. Wickham Flower.

- 152** PAIR OF SIMILAR DISHES. (D. 10 in.)

Lent by Lord Battersea.

- 153** BASIN. Flanged. Covered with conventionalised chrysanthemum inside and outside. (H. 3 in.)

Mark: Kang-he, 1661-1722, inside double ring.

Pl. I., fig. 5.

Lent by Mr. Wickham Flower.

- 154** PAIR OF SMALL BOTTLES. Formal lotus decoration. Long leaves up neck. (H. 6 in.)

Lent by Mr. A. T. Hollingsworth.

- 155** PAIR OF SAUCER PLATES. Formal chrysanthemum in centre, and scrolls of same round rest of plate. Lotus on back. (D. $8\frac{3}{4}$ in.)

Mark: The Sounding stone, inside double ring.

Pl. II., fig. 13.

Lent by Mr. Wickham Flower.

- 156** GINGER JAR. Wood cover, same decoration as last. (H. 9 in.)

Lent by Mr. Wickham Flower.

- 157** SMALL CIRCULAR BOX. Covered with minute pæony lotus and various other flowers; surmounted with handle made of a branch in brown, with green blossoms, and a green and yellow bird. (H. 3 in.)

Mark: Sacred fungus, inside double ring.

Pl. II., fig. 10.

Lent by Mr. G. Salting.

- 158** SMALL BOTTLE. Pæony and chrysanthemum decoration. (H. 4½ in.)

Lent by Mr. Frederick Wedmore.

- 159** BOTTLE. Flanged lips. Same decoration as the Ginger Jar, No. 155. (H. 11 in.)

Lent by Mr. G. Salting.

- 160** PAIR OF PLATES, of the so-called "Tiger-Lily" pattern; really a variation of the lotus. (D. 10 in.)

Lent by Mr. R. Mills.

Top of Case D.

- 161** PAIR OF DEEP DISHES. Flanged and wavy edges. Decorated with fishes drawn with great spirit on rims and at bottom of dish, with a crab forming the centre. (D. 15 in.)

Lent by Mr. Wickham Flower.

- 162** NARROW LONG-NECKED HEXAGONAL VASE. With handles on neck. Conventionalised serpents with sacred ball. Longevity mark on neck. (H. 20 in.)

Mark: Seal, Keen-lung, 1736-1795.

Pl. I., fig. 7.

Lent by Lord Battersea.

- 163** BEAKER. Band of indented ornament in paste near base, long leaves below, and formal conventionalised fungus above. Vases and utensils in blue to the top, interrupted by one panel, with landscape. (H. 18 in.)

Lent by Mr. W. C. Alexander.

- 164** DEEP SAUCER DISH. Flanged and wavy edge. Rim divided into twelve compartments with lotus, pæony and other flowers in each. The centre decorated with bold group and pæony and chrysanthemum. (D. 14½ in.)

Mark: The two fishes.

Pl. III., fig. 23.

Lent by Mr. W. C. Alexander.

Case E.

Containing various floral decorations not separately classed elsewhere.

- 165** LARGE BOWL. Divided in triple rows of panels, each slightly in relief. Lotus, pæony, chrysanthemum, prunus and various other plants, with birds and butterflies. Inside richly decorated. (H. $6\frac{1}{2}$ in.)
Mark: A large sacred fungus, inside double ring.
 Pl. II., fig. 10. *Lent by Mr. Willoughby Loudon.*
- 166** PAIR OF SAUCER PLATES. Fluted with scalloped edges. Chrysanthemum and other flowers. (D. $9\frac{1}{2}$ in.)
Mark: "Jade" ("Precious"), inside double ring.
 Pl. III., fig. 24. *Lent by Dr. Hamilton.*
- 167** PAIR OF SMALL BOTTLES. Long necks. Lotus decoration, &c., in deep blue. (H. 6 in.)
Mark: Double ring. *Lent by Mr. G. Salting.*
- 168** SMALL FLAT BOX. Fong-hoa on cover with Buddhist symbols round outside. (H. 2 in.)
Mark: Double ring. *Lent by Mr. C. S. Kennedy.*
- 169** DEEP DISH. Chrysanthemum in centre, and rim divided into twelve compartments with various flowers. (D. 14 in.)
Seal Mark: "Luh" ("Prosperity"), inside double ring. This mark seems also to be sometimes used by the Japanese.
 Pl. III., fig. 25. *Lent by Mr. W. C. Alexander.*
- 170** PAIR OF BOWLS, flanged. Divided into ten ogival divisions, with various flowers. Spandrils, with formal scale and diaper patterns. Inside, basket of flowers. (H. 5 in.)
Mark: A fungus, inside double ring.
 Pl. II., fig. 10. *Lent by Mr. J. Annan Bryce.*
- 171** PAIR OF WIDE BEAKERS. Six divisions with flowers. Bands of lotus top and bottom. (H. $10\frac{1}{2}$ in.)
Mark: Double ring. *Lent by Mr. C. S. Kennedy.*
- 172** BOWL, with cover and handles. Cover and body divided in four compartments, with various flowers, butterflies, &c. (H. $5\frac{1}{2}$ in.)
Mark: Double ring. *Lent by Mr. C. S. Kennedy.*

- 173** OVIFORM JAR AND COVER. Pæony and camellia(?) on the two sides and cover. (H. 11 in.)
Mark: Double ring. *Lent by Mr. Wickham Flower.*
- 174** PAIR OF SMALLER DITTO. Four compartments of prunus, pyrus, pæony and chrysanthemum, probably symbols of the four seasons, deep blue. (H. 7½ in.)
Lent by Mr. J. P. Heseltine.
- 175** SIMILAR JAR AND COVER. Pæony, lotus, and prunus branches and birds. (H. 8½ in.)
Mark: Leaf.
 Pl. II., fig. 9. *Lent by Mr. A. T. Hollingsworth.*
- 176** BOTTLE. Prunus and birds, and vase and peacock feathers, with the Korean lion. (H. 9½ in.)
Mark: Double ring. *Lent by Mr. G. Salting.*
- 177** BOTTLE. Floral decoration round body, and formal Vandykes round bottom and top of neck and base of body. (H. 13 in.)
Mark: Leaf.
 Pl. II., fig. 9. *Lent by Mr. Willoughby Loudon.*
- 178** DISH. Pæony across the whole dish, with formal Vandykes on border. (D. 13½ in.)
Lent by Mr. C. S. Kennedy.
- 179** DISH. Pæony, magnolia and pheasant in deep blue. Vandykes round rim with prunus, pæony, &c., &c. (D. 14 in.)
Mark: Lotus flower inside double ring.
 Pl. II., fig. 14. *Lent by Lord Battersea.*

Second Division.

- 180** BOWL. Slightly flanged. Decorated with grapes and vine leaves. (H. 4 in.)
Mark: Ching-hwa, 1465-1488, inside double ring.
 Pl. I., fig. 2. *Lent by Lord Battersea.*
- 181** PAIR OF DEEP DISHES, with spiral decorations of highly conventionalised so-called "Tiger Lily" in deep blue, with same outside rims. (D. 10½ in.)
Mark: A shell.
 Pl. II., fig. 16. *Lent by Mr. W. G. Rawlinson.*

- 182** THREE SO-CALLED "TIGER-LILY" VASES AND COVERS, barrel-shaped. Really a variation in treatment of the lotus. (One H. 7 in., the other two H. 5½ in.)

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. Louis Huth.

- 183** OVIFORM JAR. Ground down at top, covered with very delicate decoration of pæony, chrysanthemum and grasses, and various insects, dragon-flies, beetles, butterflies, &c., all exquisitely drawn. (H. 15½ in.)

Mark: Ching-hwa, 1465-1488, but more probably Kang-he, 1661-1722.

Pl. I., fig. 2.

Lent by Mr. G. Salting.

- 184** PAIR OF DOUBLE BOTTLES. Pure white, with sparser decoration; the usual flowers carefully drawn. (H. 13½ in.)

No *Mark*, but probably Ming Dynasty.

Lent by Mr. G. Salting.

- 185** PAIR OF BOTTLES. Grapes and vine leaves, with squirrels. Delicate pure blue. (H. 7 in.)

Lent by Mr. G. Salting.

- 186** PAIR OF SMALL CYLINDRICAL VASES AND COVERS. Chrysanthemum, and apparently a tulip, conventionally treated. (H. 6 in.)

Lent by Mr. Wickham Flower.

- 187** PAIR OF SAUCER PLATES. Pæony and pomegranates. (D. 8 in.)

Mark: Kang-he, 1661-1722.

Pl. I., fig. 5.

Lent by Dr. Payne.

- 188** VASE. The usual flowers, growing in pots arranged in double row of panels. (H. 8 in.)

Mark: The Sounding stone.

Pl. II., fig. 13.

Lent by Mr. G. Salting.

- 189** GLOBULAR VASE. Cap wood cover. Lotus decoration in deep blue. (H. 5 in.)

Mark: Double ring.

Lent by Mr. C. S. Kennedy.

- 190** SIMILAR VASE. Silver cover.

Mark: Double ring.

Lent by Mr. W. G. Rawlinson.

- 191 SAUCER PLATE.** Wavy flanged edge. Lotus in centre, panels round edge, alternately flowers and formal decoration. (H. 11 in.)
Mark: Square seal inside double ring.
 Pl. III., fig. 26. *Lent by Dr. Payne.*
- 192 DEEP DISH,** with piece cut out to fit the chin, for use as a shaving dish. Camelia (?) in centre, prunus, lotus and pæony round edge. (D. 10 in.)
Mark: Double ring.
Lent by Mr. C. S. Kennedy.
- 193 DEEP DISH.** Twelve divisions in rim, making it polygonal, fluted and flanged, floral arrangement in centre, with a hare. (D. 10½ in.)
Mark: "Jade" ("Precious"), inside double ring.
 Pl. III., fig. 24. *Lent by Mr. J. Annan Bryce.*
- 194 BOTTLE.** Similar to No. 177. (H. 13 in.)
Mark: Leaf.
 Pl. II., fig. 9. *Lent by Mr. Willoughby Loudon.*
- 195 PAIR OF DEEP DISHES.** Bold pomegranate decoration in deep blue. (D. 13 in.)
One lent by Mrs. Halsey.
The other by Mr. C. S. Kennedy.
- 196 BULBOUS VASE,** in form of a peach, with handle and spout. The open top formed like a flower. Rich decoration of peaches. (H. 7 in.)
Lent by Mr. Phené Spiers.

Top of Case E.

- 197 SAUCER DISH.** Geometrical arrangement of lotus and leaves in star shape in centre, and white chrysanthemums on blue band round it, with leaf-shaped panels pointed upwards round the rim. (D. 15 in.)
Mark: Leaf inside double ring.
 Pl. II., fig. 9. *Lent by Mr. J. P. Heseltine.*
- 198 JAR.** Oviform, with four panels on sides, decoration much the same as No. 197. (H. 16 in.)
Lent by Lord Battersea.
- 199 A RATHER SIMILAR JAR.** Same height and same character. Birds in each panel.
Mark: A hare, inside double ring.
 Pl. III., fig. 27. *Lent by Lord Battersea.*
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Case F.

Comprising pieces with human figures on them, such as the "Lange Lijsen" decoration, i.e., "slender damsels," corrupted by trade language into "Long Elizas." Also the "Love Chase," Battle pieces and various other subjects, including human figures.

- 200** PLATE, apparently a picnic. Three figures carousing, and a fourth attending to a cooking apparatus on a bank under trees. (D. 8 in.)

Mark: Keatsing, 1522-1567, but the shape of the plate and the delicate finish indicate a later period—either Kang-he, 1661-1722, or Yung Ching, 1723-1736.

Pl. I., fig. 3.

Lent by Lord Battersea.

- 201** PAIR OF SAUCER-SHAPED PLATES. Border of geometrically arranged lotus—in the centre the "Love Chase"—a lady and gentleman on horseback, with bow and arrow and leaden ball on a string, pursuing a hare. In one plate, the arrow just discharged, and in the other, transfixed, the hare; in this plate the lady has a hawk or owl on her wrist, while the gentleman shoots. In the first plate the lady has the bow, and the gentleman the leaden ball. (D. 8 in.)

Lent by Lord Battersea.

- 202** A NEARLY SIMILAR PLATE. Same subject.

Lent by Lord Battersea.

- 203** PAIR OF PLATES, flat in shape. Two ladies with longevity fungus in their hands, approaching a temple or summer house, a hare in the foreground, some delicate pale decoration having the effect of transparency, another hare on rim. (D. 8½ in.)

Mark: Kang-he, 1661-1722, probably true date.

Pl. I., fig. 5.

Lent by Dr. Payne.

- 204** BASIN, with flanged rim. Inside, three boys dancing, one holding ; outside, some distinguished persons on horseback, and sitting in garden, &c. (D. 4 in.)

Mark: Ching-hwa, 1465-1488, but probably Kang-he really.

Pl. I., fig. 2.

Lent by Mr. Louis Huth.

- 205** BASIN, rim slightly flanged. Much the same subject inside as last, and various garden scenes outside.

Mark: Kang-he, 1661-1722, probably true date.

Pl. I., fig. 5.

It may be noted that the early Dynasty Mark does not necessarily imply forgery or deception, but as Kang-he revived the style of Sou-en-tih and Ching-hwa reigns, and lent pieces bearing these dates, his potters constantly reproduced the patterns lent them, including the Marks.

Lent by Mr. Louis Huth.

- 206** SLIM OVIFORM JAR, wood cover. Divided into three horizontal bands of eight panels, in relief, with "Lange Lijsen" and the usual flowers occurring alternately. (H. 16 in.)

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. C. S. Kennedy.

- 207** PAIR OF DEEP DISHES. In centre of each two female figures, and the rims divided into eight panels with the same two figures in each, a rose tree (?) or other flower between them. (D. 13½ in.)

Mark: Kang-he, 1661-1722.

Pl. I., fig. 5.

Lent by Mr. C. S. Kennedy.

- 208** SAUCER PLATE. A man seated at a table, asleep, and dreaming a dream which is represented inside a sort of scroll, covering half the plate. (D. 6½ in.)

Mark: Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Lord Battersea.

- 209** SMALL VASE, in silver mount, with a flower, alternate panels, six in each row of two, of "Lange Lijsen," and flowers. (H. 6½ in.)

Mark: Leaf.

Pl. II., fig. 9.

Lent by Mr. Wickham Flower.

- 210** SMALL BARREL-SHAPED VASE, silver top, figure subject. (H. 4½ in.)

Nos. 209 and 210 are believed to have formed part of Marie Antoinette's toilet service.

Lent by Mr. Wickham Flower.

- 211** JAR AND COVER. Two ladies playing at some game like draughts, with others looking on. A lady playing an instrument like a zither, another writing, with a pile of books being brought by an attendant. Five boys round the cover. (H. 17 in.)

Mark: A seal inside double ring, probably "fuh" ("happiness").

Pl. III., fig. 28.

Lent by Mr. C. S. Kennedy.

- 212** PAIR OF SLIM OVIFORM JARS. Musical party, girls playing a flute, cymbals, triangle, and kettledrum, and on one an instrument like bagpipes. On reverse, a lady seated in state, with attendants with large fan, &c. (H. 16 in.)

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. W. C. Alexander.

- 213** PAIR OF OVIFORM VASES. Square cap covers. Garden scene, one lady nursing a tame hare, and another watering a plant in a square box, &c., boy on cover. (H. 6½ in.)

Mark: Leaf.

Pl. II., fig. 9.

Lent by Mr. W. H. Cope.

- 214** PAIR OF SMALL SAUCER PLATES. In one, a lady and attendant in a garden, with a man apparently getting over a wall, and in the other plate, three ladies and a man just entering the garden by a flight of steps (probably scenes in some play). (D. 6 in.)

Mark: Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Lord Battersea.

- 215** PLATE. Two ladies in a garden, with a trellis work hedge, a very unusual subject, diaper border interrupted by six small panels all with prunus. (D. 10½ in.)

Mark: Ching-hwa, 1465-1488, Pl. I., fig. 2, but the shape of the plate indicates a not earlier date than Kang-he, 1661-1722.

Lent by Mr. Louis Huth.

- 216** PAIR OF PLATES. Raised boss in centre, prunus, pæony, lotus and chrysanthemum, indicating the four seasons, round the boss, figures in boss and border. (D. 9 in.)

This shaped plate has been supposed to have been made specially for the Dutch to receive a cake, which stood on the boss, while in the hollow a certain sauce, made of rum, surrounded the cake.

Lent by Mr. J. Annan Bryce.

- 217** PAIR OF CYLINDRICAL JARS, divided into six upright panels, four containing a lady each, and two, flowers in pot. (H. 6½ in.)

Mark: "Jade" ("Precious"), inside double ring.

Pl. III., fig. 24.

Lent by Lord Battersea.

- 218** BARREL-SHAPED JAR. Drop cap cover with unglazed knob. Ladies in a garden, deep rich blue. (H. 11½ in.)

Mark: Leaf.

Pl. II., fig. 9.

Lent by Mr. Louis Huth.

- 219** PLATE. Garden scene. Moon and stars. A gentleman on raised seat, and two ladies below, one of whom is demurely turning her back on him. Rim with four different diaper borders, and four panels with somewhat similar figures. The moon and stars are often naïvely put in as the only indication that the scene was at night. (D. 10½ in.)

"BEVERE" under the glaze, at bottom, in blue, inside double ring. Probably the name of some Dutch family for whom it was made.

Lent by Mr. Willoughby Loudon.

- 220** PAIR OF SAUCER PLATES. Two ladies in centre of one, and two ladies and boy in the other. Round the centre, impressed panels in shape of lotus petals, inside and outside, with wavy rim beyond. Fine colour and quality. (D. $10\frac{1}{2}$ in.)

Mark: Ching-hwa, 1465-1488, inside double ring.

Pl. I., fig. 2.

Lent by Dr. Hamilton.

- 221** A JAR, precisely like No. 217, with silver cover.

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. H. S. Theobald.

- 222** BOTTLE. Two panels, a boy presenting a book or tablet to a lady on one side, and on the other, a boy presenting a flower in a square pot to a mandarin. (H. 11 in.)

Lent by Mr. W. C. Alexander.

- 223** A PAIR OF BOXES. A warrior riding a kylin, with two attendants with banners. (H. 2 in.)

Lent by Mr. C. S. Kennedy.

- 224** BEAKER. Two figure subjects on upper and lower divisions. (H. 18 in.)

Lent by Mr. J. Annan Bryce.

- 225** BEAKER, with central band, with flowers and figure subjects on upper and lower divisions. (H. $17\frac{1}{2}$ in.)

Mark: Kang-he, 1661-1722.

Pl. I., fig. 5.

Lent by Mr. J. Annan Bryce.

- 226** DEEP DISH. Two warriors on horseback, and two attendants on foot with banners. Six divisions round rim, each with a mounted warrior and attendant. (D. 15 in.)

Mark: Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Mr. Willoughby Loudon.

- 227** CIRCULAR BOX. On the top, some potentate enthroned in state, with a lady also seated. Attendant behind with fan, and five figures attending. Round the body of box a pantomime subject, two boys disguised with mask and skin making a Corean lion. (D. $8\frac{1}{2}$ in.)

Mark: Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Mr. J. P. Heseltine.

- 228** PAIR OF PLATES. Two couples meeting, each with lotus flowers. (D. 6 in.)

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. J. P. Heseltine.

- 229** PAIR OF OVIFORM JARS, with flanged mouths. Both with various groups of figures, but different subjects, in one, a man on horseback in front. (H. 18 in.)

Mark : Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Lord Battersea.

- 230** DISH. Pæony with pheasant, oblique panels up rise of rim, with the usual flowers in each, and a border of bold conventionalised pæony, wavy edge. (D. 15 in.)

Mark : Sounding stone, inside double ring.

Pl. II., fig. 13.

Lent by Mr. W. C. Alexander.

- 231** SQUARE JAR AND COVER. On one side, numerous votaries bringing presents to some potentate, with the accompaniment of a flute and kettledrum ; on second side, mounted warrior with a banner on which is inscribed the Yang and Yin emblem of the male and female elements in nature ; on third side, the subject is similar to the first, and on the fourth also, except that the recipient of the presents seems to be a lady. (H. 13 in.)

Mark : Leaf in recessed glazed square in bottom.

Pl. II., fig. 9.

Lent by Sir H. Thompson.

- 232** SAUCER PLATE, wavy edge. Figures in an octagon panel, with circular sides, the Pa-kwa and other emblems outside rim. (D. 8½ in.)

Mark : Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Lord Battersea.

- 233** PLATE. Three female figures in a garden under a tree, formal diaper border composed of six-petalled flowers, and the usual four flowers in four panels typifying the seasons. (D. 8 in.)

Mark : Ching-hwa, 1465-1488, the plate, however, the European shape.

Pl. I., fig. 2.

Lent by Lord Battersea.

Outside of Case F.

- 234** VERY FINE FLANGED BEAKER. Closely covered with conventional scrolls of pæony, white on blue ground. Collar of diamond pattern round neck, and the same round the top of the mouth and the base, and below it at the base a second border of scrolls of flowers. (H. 29 in.)

Mark : Sacred fungus inside double ring.

Pl. II., fig. 10.

Lent by Mr. H. Virtue Tebbs.

- 235 PAIR OF DISHES.** Three mounted sportsmen pursuing a deer, one just drawing an arrow at him, while an attendant carries a dead hare and another attendant follows with a tripod. Formal border of six-petalled blossom, and six panels with flowers and landscape. (D. 18½ in.)

Lent by Mr. Willoughby London.

- 236 PAIR OF BEAKERS.** The body covered with formal diaper pattern, with eight panels, four on body and four on neck, two-and-two on the reverse sides, on each of which is one of the Eight Immortals—Pa-Sien. Though from the earliest antiquity they had been separately venerated, they were not till the thirteenth century associated together and venerated as the "Pa-Sien." They are Taoist Divinities. (H. 18 in.)

Mark: Double ring.

Lent by Lord Battersea.

THE EIGHT IMMORTALS are as follows:—

1. **HANG CHUNG-LE**, who lived in the 12th century and possessed the Elixir of Life.
Emblem: A fan.
2. **LEU TUNG-PIN**, born in 8th century; he obtained the Elixir of Life, and had a supernatural sword.
Emblem: A sword.
3. **LE-TEE-KWAE**, date unknown; he had the power of leaving his body on occasion in the care of an attendant, who could not be found when Le-Tu-kwae wanted his body again, and he had to take possession of a lame beggar, whose body he inhabited the rest of his life.
Emblem: A pilgrim's gourd.
4. **TSAOU KWO-KIU**. 10th century; brother to the Empress Tsaou Hou. Wore a Court dress.
Emblem: A pair of castanets.
5. **LAN TSAE-HO**. Sex uncertain; generally considered a female; carries a flower basket.
Emblem: A flower basket.
6. **CHANG KO-LAOU**. Born in 7th century; was a necromancer; rode a white mule, which he could fold up and put away. He played on a bamboo pipe, which he beat with two rods.
Emblem: A pipe.
7. **HAN SEANG-TSZE**. 8th century; pupil of Leu Tung-pin, by whom he was carried to the fabulous peach tree, but he fell from its branches; he was a flute player.
Emblem: A flute.
8. **HO SEEN-KOO**. She ate nothing but powdered mother-of-pearl, which conferred immortality. She was summoned to the Court of the Empress Wu (690-705), but disappeared on the way. She is represented as carrying a lotus flower.
Emblem: A lotus.

For full account see "Mayer's Chinese Students' Manual," p. 333.

Case G.

Comprising several pieces with the subject of the Pa-sien, or Eight Immortals, and some other figure subjects; also a few in which the decoration is taken evidently from old bronze vessels; and some few other miscellaneous specimens.

- 237** PAIR OF PLATES, wavy edges. Circular centre, with the God of Longevity and another figure, probably some suppliant, and radiating from it eight divisions, with linear background, each containing one of the Eight Immortals (as in No. 236.) (D. 10½ in.)

Lent by Mr. R. Mills.

- 238** PRECISELY SIMILAR PLATE.

Lent by Mr. J. P. Heseltine.

- 239** LARGE BOWL. Decorated with the same Eight Immortals; inside, the God of Longevity under a pine tree, with a deer holding the sacred fungus in his mouth, some bats, &c. (H. 4½ in.)

Mark: Yung-ching, 1723-1736.

Pl. I., fig. 6.

Lent by Mr. C. S. Kennedy.

- 240** SMALLER BASIN, pure pale blue. Same Eight Immortals outside in separate panels, and God of Longevity, seated on a crane, inside. (H. 3 in.)

Lent by Mr. G. H. Boughion, A.R.A.

- 241** PAIR OF SMALL BEAKERS, much flanged. Two female figures and flowers. (H. 5 in.)

Four *Marks* of Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Dr. Hamilton.

- 242** SQUARE BOWL, with chamfered corners. Four figure subjects, apparently a suitor bringing presents to his lady-love, the last subject representing them as drinking together. Inside, the lady sitting in solitude on a rock near a bridge. (H. 4 in.)

Mark: Kang-he, 1661-1722.

Pl. I., fig. 5.

Lent by Mr. A. T. Hollingsworth.

- 243** PAIR OF HEXAGONAL BOTTLES. Formal decorations top and bottom, and vesica-shaped panels in blue with white decorations. (H. 12 in.)

Lent by Mr. G. Salting.

- 244** LONG-NECKED BOTTLE. Six decorations of utensils, &c., two with sea serpents twined round them. (H. 10 in.)

Mark: The lotus flower.

Pl. II., fig. 14.

Lent by Mr. W. C. Alexander.

- 245** PAIR OF SMALL PEAR-SHAPED BOTTLES. Delicate formal decoration of the lotus, with reticulations, &c., up the neck. (H. 7 in.)

Mark: A leaf.

Pl. II., fig. 9.

Lent by Mr. A. T. Hollingsworth.

- 246** PAIR OF DEEP PLATES. Circular centre with a pæony. Eight petal-shaped panels radiating from it with lotus, all in pale blue on deep blue ground. (D. $7\frac{1}{2}$ in.)

Lent by Mr. J. P. Heseltine.

- 247** SAUCER-SHAPED PLATE. Naked male figure (probably a deity) holding pæony branches, in centre. Two white bands and a border between of oval lotus decoration, and the rim a wider decoration of same. (D. 11 in.)

Mark: The four-legged vase, with ears.

Pl. III., fig. 29.

Lent by Mr. W. G. Rawlinson.

- 248** PAIR OF PLATES. Three male figures, similar to the last, dancing. Landscape border. (D. $8\frac{1}{2}$ in.)

Mark: Square seal mark inside double ring.

Pl. III., fig. 30.

Lent by Mr. R. Mills.

- 249** PAIR OF SAUCER PLATES. Central subject apparently a man (in one plate), and a woman (in the other), praying, and Kuan-yin appearing on the sky with a child in her arms—presumably the object of their petitions, Kuan-yin being the Goddess of Fruitfulness; in each place, a man like a necromancer is attending the suppliant. Borders with eight panels, with Buddha and a lady suppliant, and lotus wreaths, an emblem of fruitfulness. (D. 11 in.)

Lent by Mr. J. Annan Bryce.

- 250** BELL-SHAPED BOTTLE. Some boys dancing, and a sonnet or quotation from a play up the neck. (H. 8 in.)

Mark: Double ring.

Lent by Mr. G. Salting.

- 251** A VASE. A female figure kneeling, and some mandarins apparently about to endow her with a girdle. (H. $8\frac{1}{2}$ in.)

Four *Marks* of Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Mr. G. Salting.

- 252** PLATE. An unusual treatment of the lotus, in white, on deep blue, three flowers in centre of plate, a white band and similar decoration round the rim. (D. $8\frac{1}{2}$ in.)

Mark: Square seal-mark inside double ring, "Luh" ("Prosperity").

Pl. III., fig. 25.

Lent by Mr. R. Mills.

- 253** TRIPLE BULB BOTTLE. Four pointed gadroons down half of bottom bulb, with masks of monsters' head between. The middle bulb entirely covered with similar decoration, and the small highest bulb the same, with pointed leaves up the neck; white upon deep rich blue, and the white very pure, with brilliant glaze. The whole ornament apparently taken from old bronze vessels. (H. 17 in.)
Lent by Mr. R. Mills.
- 254** SMALL-MOUTHED VASE, with handles in the shape of masks. Same bronze-like decoration. (H. 9 in.)
Mark: Double ring.
Lent by Lord Battersea.
- 255** BOTTLE. Precisely similar bronze-like decoration, blue, especially rich and pure. (H. 9 in.)
Mark: Double ring.
Lent by Mr. G. Salting.
- 256** VASE, same shape as No. 254. Similar bronze-like decoration, with the Yang and Yin, typifying the male and female elements in nature. (H. 8 in.)
Small glazed circle sunk into rough base, but no *Mark*.
Lent by Mr. C. S. Kennedy.
- 257** BOTTLE. Blue lappets, with white formal lotus decorations, and same in blue round white base of bottle. (H. 8 in.)
Lent by Mr. Hollingsworth.
- 258** PAIR OF SMALL BOTTLES. Somewhat similar lotus decoration, reticulations up neck.
Lent by Lord Battersea.
- 259** PAIR OF PLATES. Carefully drawn lotus, in blue, on white circular centre, surrounded by nine radiating leaves, white and pale blue on deep blue, and similar border, lotus decoration throughout. (D. 9 in.)
Mark: The four-legged vase, with ears.
Pl. III., fig. 29.
Lent by Lord Battersea.
- 260** LONG-NECKED BOTTLE. Branches of prunus, blue upon white, and chrysanthemums, with butterflies, on the other side. (H. 10½ in.)
Mark: Square seal-mark inside double ring.
Pl. III., fig. 31.
Lent by Mr. G. Salting.
- 261** PAIR OF DEEP PLATES. Edges flanged backwards, with oblique panels, all richly covered with chrysanthemum flowers, with pæony leaves. (D. 10¾ in.)
Mark: A four-petalled blossom inside double ring.
Pl. III., fig. 32.
Lent by Mr. W. G. Rawlinson.

- 262** PAIR OF BOTTLES, bulbous, with straight necks. Rich formal decoration of flowers. (H. 8 in.)

Mark: A "G," origin unknown, but supposed to mark the date of Kang-he, 1661-1722.

Pl. I., fig. 5.

Lent by Mr. Louis Huth.

- 263** PAIR OF GLOBULAR VASES. Wood covers, formal geometrical decorations, in deep blue upon white. (H. 8 in.)

Lent by Mr. C. S. Kennedy.

- 264** PAIR OF CYLINDRICAL BOTTLES, with covers. Decoration lappets and leaves, with the Buddhist symbols round the centre. (H. $7\frac{1}{2}$ in.)

Lent by Mr. C. S. Kennedy.

- 265** PAIR OF PEAR-SHAPED BOTTLES. Decoration similar to No. 245, in darker blue. (H. $7\frac{1}{2}$ in.)

Mark: Leaf.

Pl. II., fig. 9.

Lent by Mr. Louis Huth.

- 266** A BOTTLE. Sprays of pæony up neck, deep blue band on shoulder with white decoration, and formal geometrical decorations in deep blue on white, similar to No. 263. (H. 9 in.)

Lent by Mr. C. S. Kennedy.

- 267** PAIR OF DEEP PLATES, covered with pæony decoration, white upon blue. (D. $8\frac{1}{2}$ in.)

Lent by Mr. J. P. Heseltine.

- 268** DEEP PLATE. Formal arrangement of four pomegranates in centre. Sacred fungus in white on blue rim. (D. 8 in.)

Mark: "The tuning fork," inside double ring. Also the Dresden Gallery engraved mark, N. 243, put on about A.D. 1700.

Pl. IV., fig. 39, and

Pl. II., fig. 19.

Lent by Mr. R. Mills.

- 269** DOUBLE GOURD BOTTLE. Entirely covered with scrolls of conventionalised lotus. (H. 10 in.)

Mark: A leaf.

Pl. II., fig. 9.

Lent by Mr. J. P. Heseltine.

- 270** PAIR OF PLATES. Three figures playing at some game on a board, the attitudes varying in each, and apparently the chances of the game, from the expression of the players. Diaper border with four panels with prunus. (D. $8\frac{1}{2}$ in.)

Mark: Four marks of Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Mr. W. G. Rawlinson.

- 271** GINGER JAR WITH DOME CAP COVER, known as the "Fan pattern," from the shape of the panels, small figures in each of the four panels, and lotus and pæony between them. (H. 12 in.)
Mark: A double ring with single ring outside.
Lent by Lord Battersea.
- 272** A BELL-SHAPED BOTTLE, with European stopper in metal representing the infant Bacchus, deep blue lotus decoration in eight upright separate plants round one body. (H. 11½ in.)
Mark: Ching-hwa, 1465-1488, inside double ring.
 Pl. I., fig. 2. *Lent by Mr. C. S. Kennedy.*
- 273** OVAL VASE, flanged mouth. Lotus decoration with pæony leaves. (H. 8 in.)
Mark: Ching-hwa, 1465-1488.
 Pl. I., fig. 2. *Lent by Mr. Wickham Flower.*
- 274** PAIR OF DARK PLATES. A peculiar variation of the lotus, known in the trade as the "Seaweed pattern." Six panels round rim. (D. 10½ in.)
Lent by Mr. R. Mills.
- 275** A SPITTOON. Prunus blossom, with three panels with pæony, &c., pæony round outside. (H. 4½ in.)
Mark: The Swastika in a lozenge inside double ring.
 Pl. IV., fig. 33. *Lent by Mr. R. Mills.*
- 276** STRAIGHT BEAKER, with flanged top. Pomegranates, pæony and other flowers boldly drawn. (H. 16 in.)
Lent by Mr. J. Annan Bryce.
- 277** OVAL VASE, flanged mouth. Love-chase subject, with two hares, the male rider aiming at them with leaden pellet on a string.
Mark: Keatsing, 1522-1567, inside double ring.
 Pl. I., fig. 3. *Lent by Mr. Wickham Flower.*

At the Top of Case G.

- 278** LARGE DISH. Some figures in a raised balcony talking to an armed warrior below. The border a formal pattern involving the Swastika. (D. 20 in.)
Lent by Lord Battersea.

- 279** PAIR OF SMALL-MOUTHED NEARLY CYLINDRICAL JARS. Buddha seated in mid-air; some votaries offering gifts, in whom can be recognised the Pa-Sien, or Eight Immortals, in four groups of two each. One of them, Le-tee-Kwae, is setting free his spirit from the mouth of a gourd. The others display their usual symbols as already described. (H. 18 in.)

Lent by Lord Battersea.

Case H.

First Division.

Including (1) powdered blue, with white panels left; (2) powdered blue, with white slip decoration added; (3) powdered blue, with gilding instead of white decoration; (4) blue decoration under the glaze, but the glaze paler blue instead of white. Also a blue celadon piece, with some gilding and white decoration.

The Second Division of this Case contains specimens of blue and white, showing European influence; notably some so-called "Jesuit" china, some Dutch subjects, some Italian and French subjects, and two pieces made in imitation of Venetian glass.

- 280** POWDERED BLUE JAR. Two oblong white panels, one with a sage, apparently Nâga-râdja, the Dragon King, bestriding a dragon, which bears him across the stormy waters, and holding a salver, which, according to the legend, contains three sacred gems. (See W. Anderson's "British Museum Catalogue," p. 88.) The other panel has a landscape with three geese, four other small panels containing a craw fish, a hare, and some flowers. (H. 11 ½ in.)

Lent by Lord Battersea.

- 281** TWO SIMILAR JARS. Four panels on each, with sacred symbols and flowers. (H. 9 in.)

Lent by Lord Battersea.

- 282** PAIR OF BASINS. Wavy edges, slightly flanged, divided into oblique divisions, powdered blue ground, with flowers (pæonies?) left in white. (H. 4 in.)

Mark: Yung-ching, 1723-1736.

Pl. I., fig. 6.

Lent by Mr. W. G. Rawlinson.

- 283** SAUCER DISH. Sharply drawn flowers and leaves, painted in white slip (engobe) on deep powdered blue ground, centre circular panel surrounded with white line, two similar lines round outer edge. Same pattern outside. (D. 13 in.)

Mark: Yung-ching, 1723-1736, inside double ring.

Pl. I., fig. 6.

Lent by Mr. R. Mills.

- 284** PAIR OF PRECISELY SIMILAR DISHES (in bottom shelf), purchased at the sale of Sir Henry Thompson's Collection in 1878, and shown in Mr. Whistler's Illustration to that Catalogue, Plate XVII. *Lent by Mr. R. Mills.*
- 285** BOTTLE. Powdered blue, four white panels decorated with writing and other utensils in blue, raised band round neck white with blue reticulations, flanged top. (H. 11 in.)
Mark: Double ring. *Lent by Mr. Willoughby Loudon.*
- 286** PAIR OF SUCRIERS. Powdered blue, with three circular white panels on body and three on cover, decorated with landscape and flower subjects. (H. 7 in.)
Lent by Mr. Louis Huth.
- 287** PAIR OF SAUCER PLATES. Dark powdered blue, circular centre panel in white, with pæony decoration, two fan-shaped and two oblong panels round outer edge, with prunus, pæony, lotus and chrysanthemum—symbols of the four seasons. (D. 8½ in.)
Mark: The lozenge-shaped symbol inside double ring.
Pl. IV., fig. 34. *Lent by Mr. R. Mills.*
- 288** PAIR OF CUPS, with handles. Brilliant powdered blue, with four panels in white, decorated with flowers. *Lent by Mr. A. T. Hollingsworth.*
- 289** HIGH GINGER JAR, dome cap cover. Rich powdered blue, with three oval panels with landscape (a river scene), lotus plant and utensils. Panel on cover, white with jar, and peacocks' feathers and three-legged vase, &c. (H. 15 in.)
Mark: Double ring. *Lent by Mr. G. Salting.*
- 290** PAIR OF CYLINDRICAL JARS. Nâga-râdja, the Dragon King, as on No. 280, and the same goose subject on both. (H. 10 in.)
Lent by Lord Battersea.
- 291** CUP AND SAUCER. Dark powdered blue, with prunus blossom. (H. 1½ in. D. 4½ in.)
Mark: "Luh" ("Prosperity"), inside double ring.
Pl. III., fig. 28. *Lent by Mr. W. C. Alexander.*
- 292** FLAT SUCRIER AND COVER, with handles. Rich powdered blue, two fan-shaped white panels on body, and three on lid shaped as a fan, a diamond and a pomegranate; flowers on each. (H. 4½ in.)
Lent by Mr. C. S. Kennedy.

Second Division—Middle Shelf.

Containing powdered blue with decoration in gilding, and one example of blue celadon with white spray on the cover.

- 293** PAIR OF DISHES. Powdered blue, a floral boss in centre, with four panels symbolising the four seasons, with the decorations in gilding over the glaze. (D. 10½ in.)

Mark: The lozenge-shaped symbol inside double ring.

Pl. IV., fig. 34.

Lent by Mr. Willoughby Loudon.

- 294** PAIR OF BOTTLES. Powdered blue, with delicate pæony decoration in gilding over the glaze. (H. 7 in.)

Lent by Mr. Alfred Cock, Q.C.

- 295** PAIR OF SMALL CYLINDRICAL JARS. Powdered blue, decoration of chrysanthemum sprays in gilding over the glaze. (H. 7 in.)

Formerly in the Beckford Collection.

Lent by Mr. W. H. Cope.

- 296** LARGER CYLINDRICAL JAR. Very rich powdered blue, with chrysanthemums and other flowers and butterflies in gilding in very perfect preservation over the glaze. (H. 10 in.)

Lent by Mr. Alfred Cock, Q.C.

- 297** SUCRIER WITH COVER. Deep blue celadon (bleu empois), with flowers and diaper decoration added in gilding. On top of cover a branch of prunus, brown stem and white blossom, forming the handle, surrounded by a wreath of prunus blossom in gilding.

Lent by Mr. Cosmo Monkhouse.

Second Division.—Top and Bottom Shelves.

Blue and White, showing European influence.

- 298** LARGE FLAT DISH. The infant Bacchus with grapes and cup, &c., in circular centre panel, wreaths of vine leaves and grapes around, a white interval, formal raised petals in deep blue round the rim. Evidently painted from some Italian print. (D. 14½ in.)

Lent by Lord Battersea.

- 299** PAIR OF DEEP PLATES. A musical party in centre, two men playing the flute and guitar and a lady the zither, eight roundish panels outside, with Chinese figures and landscapes. The centre subject is apparently from a French picture. Costumes of the date of Louis XIV. (D. 13½ in.)

Lent by Lord Battersea.

- 300** A SOMEWHAT PERSIAN-SHAPED VESSEL, with metal cover, long spout and handle, but the decoration, an Italian fountain, on each side. (H. 11½ in.)

Mark: Kea-tsing, 1522-1567, inside double ring.

Pl. I., fig. 3.

Lent by Mr. A. De Pass.

- 301** PAIR OF CUPS AND SAUCER. Decoration, a ship, a watch-house, and a mermaid in the sea combing her hair. Motto "GARDES VOUS DE LA SURENE" (*sic*). The same mermaid and ship and the same motto and same spelling on the saucer. At the back of the saucer and inside the cup, Chinese decoration. (H. 2 in., D. 5¼ in.)

Mark: The square imitation of a seal found often on good blue and white made for the European market. See Sir A. W. Franks' Catalogue, p. 215.

Pl. IV., fig. 35.

Lent by Lord Battersea.

- 302** LONG-NECKED VASE, with flanged neck, and peculiar flat handles up each side, denoting that it was copied from a piece of Venetian glass, deep blue flowers for decoration, showing European influence to some extent, except the chrysanthemums round the mouth, which are pure Chinese. (H. 8¾ in.)

Lent by Mr. G. Salting.

- 303** A TWO-MOUTHED DOUBLE FLASK. Copied from the glass vessels made in Venice and Southern Europe, generally for oil and vinegar for salads. Chinese decoration of small flowers in deep blue. (H. 8 in.)

Lent by Mr. C. S. Kennedy.

- 304** PLATE, representing the siege of a Dutch town, commonly called the "Siege of Rotterdam," but more probably the Siege of Leyden or Antwerp. (D. 8 in.)

Mark: Ching-hwa, 1465-1488, but the shape of the Plate and the subject prove it cannot possibly be of this date.

Pl. I., fig. 2.

Lent by Lord Battersea.

- 305** PLATE, with armorial bearings, in blue and white. Arms of Decker impaling those of Watkins. Sir Matthew Decker was created a Baronet in 1716, and died in 1749. (D. 9 in.)

Lent by Sir A. Wollaston Franks, K.C.B.

- 306 TALL CUP AND COVER**, called a "Keyser Cup." On the body, eight narrow and one broad divisions; on the latter, St. Louis of France and his Queen on a canopied throne, on alternate panels, a kneeling figure and birds, &c. Inscription round the top "L'Empire de la vertu est établi jusqu'au bout de l'Univers." The King and Queen also on centre of cover.

The same, or a similar cup, was sold at Sir Henry Thomson's Sale, above-mentioned, and is figured on Plate VII. of his Illustrated Catalogue, and a similar cup is described and engraved in Jacquemart and Le Blant's "Histoire de la Porcelaine."

Mark: Seal similar to No. 301, inside a double ring.

Pl. IV., fig. 35.

Lent by Lord Battersea.

The following pieces are what are known as "Jesuit" China. During the Reign of Kang-hé, 1661-1722, both Jesuit and Dominican Missionaries from Portugal were in China, and, according to Père d'Entrecolles and other authorities, two Jesuit lay brothers got employment at the Royal Factories of King-te-chin, and had Christian subjects from European engravings copied on to the Porcelain. Unfortunately a great persecution of the Christians was the result.

- 307 A LARGE DISH.** Represents the Baptism of Our Lord, with the Holy Spirit symbolised by a dove hovering above. In the margin is the reference, "Mat. 3, 16." Pomegranates are wreathed round the border, intermixed with what may be either cherubim or amorini. (D. 18 in.)

Lent by Mr. H. Virtue Tebbs.

- 308 PAIR OF SQUARE JARS.** The four sides have two subjects, each on the two opposite sides. One, the emblems of Our Lord's Passion, the Cross (not quite the usual form) with a ladder against it, a large wreath, possibly intended for the Crown of Thorns; and on the ground below, a bunch of hyssop (?) a cock, and a dog with something in his mouth. Four dragonflies above the Cross. (H. 14 in.)

The other subject is conventionalised clouds, with cherubim floating among them.

Lent by Dr. Payne.

- 309 A SMALL SQUAT JAR AND COVER.** Bamboo decoration in white on deep clouded blue, with a white panel on one side in which the I.H.S. is written in blue, surmounted by the Cross, and below it the three nails. (H. 4 in.)

Lent by Mr. C. S. Kennedy.

Top of Case H.

Over the Powdered Blue Division.

- 310** BOTTLE AND STOPPER. Blue celadon, with apparently gold dust blown on to it while soft, and two dragons, in high relief, painted over the glaze in white slip (engobe), symbolical clouds round the dragons. (H. 16 in.)

Lent by Mr. R. Mills.

- 811** BOTTLE, with flanged mouth. Decorated with pæonies and fong-hoa birds, in dark blue under the glaze, but the glaze, instead of being white as usual, is a paler blue. (H. 15 in.)

Lent by Mr. C. H. Read.

- 312** LARGE BEAKER. Boldly decorated with pæonies and grapes, &c. A convex band surrounds the middle, on which, in four panels, are four ladies (or the same in four attitudes); (1) in a swing in a garden; (2) seated, and smelling a flower; (3) seated in a balcony by a fountain; and (4) gathering a blossom from a shrub in a large vase, all evidently carefully copied from some European print, apparently French. (H. 21 in.)

Lent by Mr. W. G. Rawlinson.

- 312a** PAIR OF POWDERED BLUE DISHES, one with back of rim the same decoration, and with *Mark*: Leaf inside double ring. (D. 14 in.)

Pl. II., fig. 9.

Lent by Mr. R. Mills.

Case I.

Containing in First Division some pieces that have peach-colour or dun-brown under the glaze as well as blue, or have colours other than blue mixed in the glaze, and some few other exceptional pieces, not otherwise classified.

- 813** BOWL. Bold decoration of lotus in deep blue and dull brown under the glaze, and two pale green leaves added mixed in the glaze, the general character, however, still being blue and white. (H. 4½ in.)

Mark: The four marks of Yung Ching, 1723-1736 (omitting the Dynasty).

Pl. I., fig. 6.

Lent by Mr. W. C. Alexander.

- 314** PAIR OF SMALL OVAL WHITE VASES, with faint grey dragons under the glaze, which gradually become bluer in colour if the vase is filled with water. (H. 6½ in.)

Mark: The four marks of Ching-hwa, 1465-1488 (omitting the Dynasty).

Pl. I., fig. 2.

Lent by Mr. C. H. Read.

- 315** PAIR OF BOTTLES. Four formal circular decorations in blue and white, the remainder of the bottle having a deep chocolate glaze instead of white. This style is known in the trade as "Batavian," and is believed to have been made for the Dutch. (H. $8\frac{1}{2}$ in.)

Mark: A leaf.

Pl. II., fig. 9.

Lent by Mr. G. Salting.

- 316** WHITE BOTTLE. Similar to the two Vases, No. 314. (H. 6 in.)

Lent by Mr. W. Cosmo Monkhouse.

- 317** VASE. With spout, but no handle. Leaves round the mouth of dull blue and dun-brown under the glaze. Round the base of neck a circle of peach-colour formal decoration, and three peach-colour pæonies round the body under the glaze, with the leaves and branches in dull grey. Formal pattern round base, the whole under the glaze. (H. 6 in.)

Lent by Mr. G. Salting.

- 318** LARGE PEAR-SHAPED VASE. With flanged lip. Bold conventional decoration of lotus under the glaze. The flowers in peach colour and the rest in deep blue. (H. 13 in.)

Lent by Mr. G. Salting.

- 319** BOTTLE. Similar to No. 315, except that the neck is blue and white as well as the three circular medallions, the chocolate glaze being confined to the body. (H. 9 in.)

Mark: A leaf.

Pl. II., fig. 9.

Lent by Mr. G. Salting.

- 320** BOTTLE. Formal blue leaves up the neck, with key pattern and other formal border round the base of neck, wide band round centre of body, formal octagonal diaper, all in blue and white, the rest of the bottle having a nankeen-coloured glaze instead of white. (H. $11\frac{1}{2}$ in.)

Lent by Mr. C. S. Kennedy.

- 321** JUG, with spout and lid and handle. Mounted in silver. Sprays and leaves in blue, of pæonies, lotus, prunus and chrysanthemum, while the blossoms are in peach colour under the glaze; an upright aster (apparently) up the handle. (H. $5\frac{1}{2}$ in.)

Mark: "Chin-Wan" ("A precious rarity").

Pl. IV., fig. 36.

Lent by Mr. W. G. Rawlinson.

- 322** LARGE VASE. Various figures in blue and white, with dun-colour additions over the glaze. Subject: A lady playing a zither, and various figures in a balcony, &c.; apparently a reception at some house. (H. 18 in.)

Lent by Mr. T. Humphry Ward.

- 322a** A SOMEWHAT SIMILAR VASE. Subject, a Dragon in the Sky and a Tiger under a Pine Tree. Dun colour under the glaze as well as blue. (H. 18½ in.)

Lent by Mr. G. Salting.

- 323** PAIR OF NARROW BOTTLES. The necks blue and white, chocolate band in the glaze round base of neck, and the body in sea-green celadon. Mounted with brass mouths and bases. Said to have belonged to the Princess Sophia. (H. 10 in.)

Lent by Hon. Gerald H. B. Ponsonby.

- 324** SMALL DOUBLE BOTTLE. Neck blue and white. Two bands of crackle round top of body and near the base; the rest a nankeen celadon. (H. 6 in.)

Lent by Mr. C. S. Kennedy.

- 325** This apparently was originally a BLUE AND WHITE BOTTLE, with some additions of red colour over the glaze; the decoration being a formalised pomegranate. It has since had Persian metal mounts added, covering the neck, also a dome lid, and metal spout and handle. (H. 15 in.)

Lent by Mr. H. S. Theobald.

The Second Division comprises some pierced and partly pierced porcelain, some with the piercings filled in with the glaze, called "grain of rice" work, and several pieces of the so-called "soft paste," some crackled and some not.

It is, however, much controverted whether these should not be called "soft glaze" pieces instead of "soft paste." They are believed to have been made in the reigns of Kang-he, 1661-1722, and Yung-ching, 1723-1736, and some of the not crackled pieces, probably in the reign of Keen Lung, 1736-1795, as the style of decoration points to a later date; the paste of some of them certainly seems less hard than in others; it has been suggested that the paste, though of the usual materials, has been baked at a lower temperature owing to its thinness.

- 326** PAIR OF BASINS, with a hollow boss at the bottom to give a firmer hold. Outside, the four flowers symbolical of the Four Seasons; inside, a damsel carrying a basket on a pole, four times repeated. The Buddhist symbols round the boss; outside, a formal Greek pattern cut into the paste. The whole style of drawing, decoration and boss is decidedly Greek. (H. 2¾ in.)

Lent by Mr. Wickham Flower.

- 327** A PRECISELY SIMILAR BASIN.

Lent by Lord Battersea.

- 328** PAIR OF PLATES. Pæony decoration with four panels in the rim pierced with circular pattern surrounding lozenges also pierced. The four usual flowers between the panels. (D. 8 in.)

Mark: Apparently some symbol of office inside a double ring.

Pl. IV., fig. 37.

Lent by Lord Battersea.

- 329** SMALL PLATE. Very similar to the last. (D. $4\frac{1}{4}$ in.)

Mark: Also similar to the last.

Pl. IV., fig. 37.

Lent by Dr. Hamilton.

- 330** HIGH TEAPOT with an outer covering in which four panels are pierced with hexagonal openings through which the real body of the vessel can be seen to be painted in blue, and glazed inside this open work. Bold flower decorations, with Buddhist symbols round the base. The false bottom also pierced with seven holes. (H. 9 in.)

Lent by Mr. C. S. Kennedy.

- 331** SMALL BASIN AND COVER. Decorated with prunus, the petals being pierced and filled in with glaze. This ornamentation is common to China and Persia, but it is uncertain in which country it originated. (H. 4 in.)

Mark: Seal mark of Keen-lung, 1736-1795.

Pl. I., fig. 7.

Lent by Mr. W. G. Rawlinson.

- 332** SIMILAR BASIN AND COVER. The piercing more Persian in style. The longevity ("show") symbol inside and four bats. (H. $3\frac{1}{2}$ in.)

Mark: Very indistinct, but apparently seal mark of Kea-King, 1796-1821.

Pl. I., fig. 8.

Lent by Mr. Wickham Flower.

- 333** OBLONG SAUCER. Longevity symbol in bottom in blue, and the rest of the decoration precisely like the last. (H. $1\frac{1}{2}$ in.)

Mark: Seal mark of Kea-King (leaving out the Dynasty), 1796-1821.

Pl. I., fig. 8.

Lent by Mr. Wickham Flower.

- 334** BOTTLE. Four medallions, with kylins. The intervals with the same incised ornamentation as the three basins, Nos. 326 and 327. (H. 9 in.)

Buddhist symbols on neck in blue.

Lent by Mrs. Halsey.

- 335** PAIR OF VESSELS, with perforated caps, apparently intended for sand sprinklers for writing. The perforations in a starlike pattern. Landscape in blue round the body. (H. $6\frac{1}{2}$ in.)

Lent by Mr. G. Salting.

- 336** HEXAGONAL TEAPOT. Precisely similar to the high teapot, No. 330. (H. 6 in.)

Lent by Mr. C. S. Kennedy.

- 337** LARGE JAR, of the so-called "soft paste" description. Subject two Kyilins under a pine tree in deep blue. The whole surface of the jar crackled and of a warm cream colour. The glaze is evidently soft, but it may be doubted whether the paste is not the usual material only very thin in substance. (H. 16 in.)

Lent by Mr. W. C. Alexander.

- 338** THIN JAR, of same character, ornamented with pagodas and landscape, crackled all over, and the general colour of the paste warm cream colour. The same remarks apply to this piece.

Lent by Mr. G. H. Boughton, A.R.A.

- 339** SMALL GLOBULAR JAR. Wood cover and stand, formal decoration of chrysanthemum, &c., in blue, crackled all over, same tone of colour as the two last. Character of the decoration somewhat older, the material of the piece the same as the two last. (H. 5 in.)

Lent by Mr. R. Mills.

- 340** CUP, in nine compartments. The God of Longevity and the Eight Immortals round the outside, inside, a stag. Rather whiter paste than the last three pieces, crackled inside and out, otherwise apparently the same as the last three. (H. 1½ in.)

Lent by Mr. R. Mills.

- 340a** PRECISELY SIMILAR CUP, with Saucer.

Lent by Mr. Cosmo Monkhouse.

- 341** BOTTLE-SHAPED VASE. Subject: A mandarin, with attendant with banner, meeting a lady under a full moon. Very thin paste, soft glaze, crackled. (H. 10 in.)

Lent by Mr. W. C. Alexander.

- 342** SQUARE BASIN. Subject, figures in a garden. Inside, three boys playing at ball. Slightly crackled outside and entirely crackled inside, paste whiter than most of the preceding similar pieces. (H. 3¼ in.)

Mark: Ching-hwa, 1465-1488; but this is a far earlier date than is usually attributed to pieces of this description.

Pl. I., fig. 2.

Lent by Mr. G. H. Boughton, A.R.A.

- 343** BROAD JAR, two square panels and two leaf-shaped panels in white. Mask handles and rings, slightly raised, small circular panels round neck and base. Subject, two deer under a pine tree, and birds and flowers in blue in the panels, the rest of the body of the vase covered with a small ocellated pattern, with prunus blossoms scattered on them. (H. 14 in.)

The general character of the piece indicates the date of Keen-Lung, 1736-1795.

The glaze is soft on this piece, but there seems no reason to think the paste is the same.

Lent by Mr. H. Virtue Tebbs.

- 344** PAIR OF BOTTLE-SHAPED VASES. Decoration, landscape and pagodas, pure white paste, very thin, soft glaze, but not crackled. (H. 8 in.)

Lent by Mr. R. Mills.

- 345** SIMILAR VASE, surface more of the "orange skin" texture, soft glaze.

Lent by Mr. R. Mills.

- 346** SMALLER VASE of same character, soft glaze. (H. 5¾ in.)

Lent by Mr. R. Mills.

- 346a** SMALL BOX, mounted in metal. Decorated inside and outside in same character as the three last. (H. 1½ in.)

Lent by Mr. Cosmo Monkhouse.

Top of Case I.

- 347** BEAKER. Sea green celadon, with impressed decoration of pæonies, with eight panels, with rich blue decoration on white ground, birds, landscape, &c. (H. 18 in.)

Probably date of Kang-he, 1661-1722.

Lent by Mr. Alfred Cock, Q.C.

- 348** LARGE JAR. Flanged mouth, orange skin texture, lotus plants and reeds very boldly drawn, with kingfisher (?) and egret. (H. 19 in.)

Probable date, Yung-Ching, or Keen-lung, 1723-1736, or 1736-1795.

Lent by Mr. R. Mills.

- 349** (In Centre.) BOTTLE. Covered with rich decoration of pine, bamboo and prunus, in different shades of blue and white, on darker blue ground. (H. 16½ in.)

Southern Chinese. Probably reign of Kang-he, 1661-1722.

Lent by Mr. R. Mills.

Case J.

Containing Japanese Porcelain.

The three pieces on the top of this Case are Arita ware, commonly known as "old Imari" or "old Hizen" porcelain, and have been selected as exemplifying the difference between old Japanese blue and white of the best known date, viz., about A.D. 1700, and the corresponding period of Chinese. The difference in the tone of the blue, the peculiar appearance of its being partly absorbed *into* the glaze, instead of being *under* it, and the softer appearance of the glaze itself, are all well shown by these three examples, and when once noticed are easily in future recognised. The blue, though put on before the glaze, is said to have been painted in Japan on the clay after it has received a slight firing, though the principal firing takes place after the glaze has been added. The different appearance, distinguishing it from the Chinese, is probably caused by the materials being less hard and more absorbent, the same cause necessitating the first slight firing.

The bottom shelf in the Second Division of this Case also contains some other examples of this porcelain.

The First Division contains "HIRADO WARE," said to have been made about A.D. 1740, in a private factory established at Mikawaji, by Matsura, a Prince of Hirado, and reserved for presents for his private friends, and not allowed to be sold—it is therefore, when genuine, extremely rare, but inferior Hirado ware was made later for commercial purposes and is not uncommon.

The Hirado ware fills two shelves—

The bottom shelf is all "NABE-SHIMA ware," made at Okawaji, in the Province of Hizen, for the Princes of Nabe-shima. It is generally to be distinguished by a border of parallel short lines, like the teeth of a comb, round the base of the vessel—whence it is called "KUSHITE YAKI."

The Second Division of the Case includes, on the top shelf, "KIYO MIZU" ware an especially valued factory at Kyoto, not known in England till lately. The middle shelf has specimens of the ordinary KYOTO ware, and the bottom shelf has a few specimens of the ARITA ware, or "old Imari," or "old Hizen" ware, as it is indifferently called, most of which was made about A.D. 1700, similar to the two dishes and large bottle on the top of the Case.

First Division.

Containing Hirado ware on the two first shelves, and Nabe-shima ware on the bottom shelf.

Hirado Porcelain.

350 A CYLINDRICAL POT. Delicate blue bands at top and bottom. Stormy waves in white in relief on the white ground, and a flight of small birds above. The upper blue band flecked with white clouds in relief. The lower band a formal sort of key pattern. (H. 10½ in.)

Lent by Mr. W. C. Alexander.

- 351** A WIDE-FLANGED VASE with elephant head handles. A delicate milky-white, with soft blue landscape subject, apparently copied from a Chinese bronze. Upper edge of the mouth gilded. (H. 12 in.)

Lent by Mr. W. C. Alexander.

- 352** SHALLOW CUP. Less pure white than the last. Three impressed medallions of the arms of Tokugawa family (three mallow leaves). Delicate flowers in soft blue. (H. 2 in.)

Lent by Mr. W. C. Alexander.

- 353** SMALL GLOBULAR BOTTLE with flat top, with small double gourd in brown as handle. The rest of the decoration, two sets of three balls and two large leaves and small running wreaths of flowers, in soft grey blue. (H. $2\frac{1}{4}$ in.)

Lent by Mr. W. C. Alexander.

- 354** A SMALL KYLIN, with elephant's trunk, in grey-white porcelain.

Lent by Mr. R. Phené Spiers.

- 355** A SMALL BOAR, in pure white. This is one of the Japanese symbols for the months.

Lent by Mr. R. Phené Spiers.

- 356** A SMALL TEAPOT with handle at side. Three boys at play under a pine tree (in blue). (H. $2\frac{1}{2}$ in.)

Lent by Mr. R. Phené Spiers.

- 357** PAIR OF SAUCERS. Spray of magnolia, the blossoms white in relief. The leaves and sprays in blue on a milky white ground. (D. $6\frac{1}{2}$ in.)

Lent by Mr. W. C. Alexander.

- 358** PAIR OF SAUCERS. Pæonies. The flowers in relief in white, the stalks and leaves blue. (D. 7 in.)

Lent by Mr. W. C. Alexander.

- 359** PAIR OF CUPS. Three panels in white, with bamboo, prunus and pine in blue, the rest of the cup covered with small diaper pattern in blue. (H. $2\frac{3}{4}$ in.)

Lent by Mr. W. C. Alexander.

- 360** CYLINDRICAL CACHE-POT. Covered with wave-like decoration, in pale lavender blue, said to represent ribbed sea sand at low water, with flights of small white birds across, called "chidori." (H. 7 in.)

Lent by Mr. W. C. Alexander.

Bottom Shelf, First Division.

"Nabe-shima" Porcelain.

- 361** DEEP DISH. A waterfall coming over a ledge of rocks into a troubled stream below, pine branches across. Decoration in clear, fresh blue. Three pæony sprays at back. (D. 13½ in.)

Lent by Mr. W. C. Alexander.

- 362** PAIR OF SAUCER PLATES. One with apple blossom and spray naturalistically and delicately drawn, and the other with cherry blossom and leaves in good blue, and blue rim to plate. (D. 8 in.)

Lent by Mr. R. Phené Spiers.

- 363** SMALL SAUCER. Dragons in white, in slight relief, with blue clouds behind them on greenish white ground. (D. 6 in.)

Lent by Mr. W. C. Alexander.

- 364** SIMILAR SAUCER. Branches of pine tree in purplish blue, on white ground. (D. 5½ in.)

Lent by Mr. W. C. Alexander.

- 365** SAUCER, with upright rim in four scallops, brown edge, an iris plant in white lozenge, the rest of the ground in shades of lavender blue. (D. 5½ in.)

Lent by Mr. W. Cosmo Monkhouse.

- 366** SAUCER PLATE, two figures, one apparently presenting something on a tray to the other, all in shades of pale soft blue, crackled. (D. 8 in.)

Lent by Mr. W. C. Alexander.

- 367** SMALL CUP AND SAUCER AND TWO SMALL PLATES, covered with delicate conventionalised arrangements of leaves and stems.

Lent by Mr. R. Phené Spiers.

Second Division.

Including Kiyo-Mizu, Kyoto and Imari or Arita porcelain.

Top Shelf—Kiyo-Mizu.

- 368** SIX PAPER WEIGHTS in the form of miniature screens, the centre one of the five in a row in imitation of a fairy cloak of feathers; on the left, one representing bales of rice, another, the symbolical weight of commerce; on the right, a mat screen blown by the wind, another, with two children playing at a circular opening, and below, a perforated screen, with a landscape painted in blue behind the perforations.

These six lent by Mr. R. Phené Spiers.

- 369** A SIMILAR SCREEN, circular, with prunus decoration and a full moon.

Lent by Mr. C. H. Read.

- 370** SHALLOW BOWL. Wavy, with brown edge, deep blue. (D. 6 in.)

Lent by Mr. R. Phené Spiers.

- 371** CYLINDRICAL POT, shaped like bamboo, decorated with medallions. Poem inside. (H. $3\frac{1}{2}$ in.)

Mark: "Gorodayu Shonsui."

- 372** RICE BOWL. Similar decoration, but white upon blue. (H. $2\frac{3}{4}$ in.)

Mark: "Gin-shu Keichō."

- 373** CYLINDRICAL POT. Landscape band inside, outside, medallions in white with blue figures, &c., on diaper ground. (H. $3\frac{1}{2}$ in.)

Mark: "Eiraku Hozan Koan dai Nippon."

- 374** SMALL BOWL. Ivory cover, magnolia blossom in blue. (H. 2 in.)

- 375** PAIR OF SMALL BOXES, in form of fishes.

Kyoto Ware.

- 876** SMALL PLATE. Two Chinese figures in an alcove. Copy of a Chinese plate apparently, but with Japanese inscription on back. (D. 5 in.)

Lent by Mr. R. Phené Spiers.

- 877** THREE PLATES. Wavy, with brown rims, tiger in one. Landscapes in two others. (D. 8½ in.)

The Tiger Plate has the Dresden Gallery *Mark* (1700) and Seal *Mark*. "Spur marks"* on all three.

(These may be old Hizen ware.)

Lent by Dr. Payne.

- 878** BOWL. Oblique fluted divisions and wavy edges, deep purple blue. (H. 3¼ in.)

Lent by Mr. W. G. Rawlinson.

- 879** SMALL BOWL, with curious twisted fluted compartments. Chinese Buddhist symbols. (H. 3 in.)

Lent by Mr. C. S. Kennedy.

- 879a** SMALL TEAPOT, decorated with plants and a poem, left white on a delicately powdered ground. Made by one of the Dohashi family, and inscribed "Dohashi kwachin su."

Lent by Mr. R. Phené Spiers.

- 380** SWEETMEAT TRAY in form of flat basket, with handle. Chinese landscape with boats. (D. 5 in.)

Lent by Mr. R. Phené Spiers.

- 381** DEEP BASIN. Copy of Chinese figures, with bats, &c. (H. 4½ in.)

Mark: Like a Scarab, found on old Chinese porcelain, but meaning not known.

Lent by Lord Battersea.

Bottom Shelf—"Imari" or "Arita," or "Old Hizen" Ware.

- 382** MELON-SHAPED BOTTLE, with small mouth. Different floral decoration up each division. Used probably as a Sakè bottle for a picnic basket. (H. 9 in.)

Lent by Mr. W. G. Rawlinson.

* "Spur marks" are little projections of the paste, apparently to prevent the bottom of the vessel touching the oven. They are peculiar to Japanese porcelain, though not always used. Before baking, they project beyond the rim, but are then broken off, leaving only the stumps.

- 383** BOWL, wavy with brown edge, Chinese ornamentation. (H. 4 in.)
Mark: Chinese. Dresden Gallery *Mark* (1700).
Lent by Dr. Hamilton.
- 384** DEEP DISH, wavy with brown edge, Chinese landscape, figures in a boat.
 (D. 12 in.)
Mark: Seal; Spur marks. *Lent by Mr. W. G. Rawlinson.*
- 385** DEEP DISH, like a flat bowl, notched brown edge. A sea dragon challenging two ærial dragons, deep blue border, decorated with swastikas and single prunus blossoms. (D. 13½ in.)
Mark: Chinese Nien-hao, of Ching-hwa, 1465-1488, but probable date about 1700.
Lent by Mr. W. G. Rawlinson.
- 386** SMALL CYLINDRICAL CUP, vertical decorations interrupted with medallions.
Mark: Bun-mei-kwan-katsu.
Lent by Mr. R. Phené Spiers.
- 387** MINIATURE CUP AND SAUCER, scroll decoration.
 Four *Marks* on saucer, apparently copied from Chinese "Chang-hwa."
Lent by Mr. R. Phené Spiers.

Top of Case J.

- 388** DEEP DISH. Covered with deep dull blue lotus decorations. The outside divided into oblique compartments. (D. 16 in.)
Mark: The Chinese leaf, but with the Japanese "spur marks."
Lent by Mr. W. G. Rawlinson.
- 389** LARGE GLOBULAR BOTTLE. The form apparently taken from a large glass bottle, bold decoration of pomegranate and pæony in dull puce-coloured blue. (H. 19 in.)
Lent by Mr. R. Mills.
- 390** DEEP DISH. Two pheasants in centre, border divided obliquely and with white floral decorations on the soft lavender blue. (D. 18 in.)
Mark: A Chinese seal mark apparently, but seven Japanese "spur marks."
Lent by Lord Battersea.

All three are "old Hizen" ware of about A.D. 1700.

Case K.

(391 to 460).

A small Case has been added at the last moment to include many small pieces for which there was not space in the larger Cases, and to exhibit some few others which have been offered since this additional Case was decided on.

It contains altogether seventy pieces, all of good quality and many very beautiful, but as, in character and decoration, there are few which have not already been described in the Catalogue, it has not been thought necessary to specify them individually.

There are five small bottles on the top, and the Case comprises snuff bottles, small cups and saucers, sprinklers, salt cellars, &c.

They have been contributed by the following gentlemen, viz. :—

Lord Battersea.
Dr. Hamilton.
Mr. J. P. Heseltine.
Mr. A. T. Hollingsworth.
Mr. Louis Huth.
Mr. C. S. Kennedy.
Mr. Cosmo Monkhouse.
Mr. A. de Pass.
Mr. W. G. Rawlinson.
Mr. G. Salting.

In the Gallery, and not in Cases,

there are three large Cisterns.

- 461** CISTERN. Bold decoration of lotus, growing and naturalistically treated, painted in various shades of rich blue, covering the whole outside, and egrets in the water, with a border of white wafer pattern on a blue band round the upper rim. (H. 21 in.)

Lent by Lord Battersea.

- 462** CISTERN. Much the same decoration, in rather deeper blue. (H. 20 in.)

Lent by Mr. Val C. Prinsep, R.A.

- 463** SMALLER CISTERN. Conventionalised pæony decoration, with key pattern border round the upper rim. (H. 14 in.)

Lent by Hon. Gerald H. B. Ponsonby.

These are probably early pieces of the last Century.

On the Mantelpiece

is an improvised Garniture of five pieces, contributed by two different owners.

- 464** (in the centre) A TRIPLE GOURD BOTTLE. The two lower divisions decorated white upon blue, pæonies and lotus, with dragons interspersed, the top division blue decoration on white, except where three leaf-shaped panels fall down, which have lotus decoration, white upon blue ; long leaves up the neck. (H. 28 in.)

Lent by Mr. Lewis Jarvis.

- 465** PAIR OF RICH BEAKERS, with flanged tops, concave in centre, without any division. Perpendicularly eight long panels, with growing pæonies, prunus, and other plants springing upwards from the bottom to nearly the top, ending with a horizontal band, and above it eight panels, with different floral decorations. (H. 21 in.)

Lent by Mr. Lewis Jarvis.

- 466** PAIR OF VERY LARGE VASE-SHAPED BEAKERS, with small flanged necks. The ground blue with white decorations, but with three panels round the neck, three panels round the body at the base, and four large panels above, richly decorated with the usual trees and plants, and also landscapes with deer, egrets and other birds, fine quality of paste and rich varied shades of blue. (H. 28½ in.)

Lent by Hon. Gerald H. B. Ponsonby.

The five pieces all probably of the Kang-he date, 1661-1722.

- 467** PAIR OF PEACOCK DISHES, similar to No. 122 in Case C. (D. 19 in.)

Lent by Lord Battersea.



RICHARD MILLS,

February, 1895.



Metchim & Son, London.

TABLE

OF DATES AND OTHER MARKS FOUND ON THE CHINESE PORCELAIN EXHIBITED.

Plate I. (Date Marks.)

Fig. 1.

大 德
明 年
宣 製

Seuen-tih,
1426-1436.

Fig. 2.

大 化
明 年
成 製

Ching-hwa,
1465-1488.

Fig. 3.

大 靖
明 年
嘉 製

Kea-tsing,
1522-1567.

Fig. 4.

大 曆
明 年
萬 製

Wan-leih,
1573-1620.

Fig. 5.

大 熙
清 年
康 製

Kang-he,
1661-1722.

Fig. 6.

大 正
清 年
雍 製

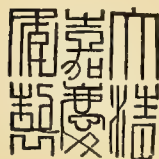
Yung-Ching,
1723-1736.

Fig. 7.

大 隆
清 年
乾 製

Keen-lung,
1736-1795.

Fig. 8.



Kea-King,
1796-1821.



Plate II.

Fig. 9.



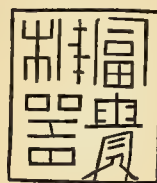
Outong leaf.

Fig. 10.



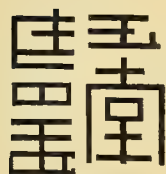
Sacred fungus.

Fig. 11.



"Fuh-kwei-kia-ki."
("Fine vessel for the rich and honourable.")

Fig. 12.



"Yüh tang kea ke."
("Excellent vessel made at the Hall of Gems.")

Fig. 13.



Sounding stone.

Fig. 14.



Lotus.

Fig. 15.



To-da-Kichi-hei.
(Maker's name.)

Fig. 16.



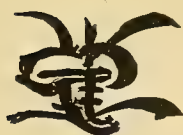
Shell symbol.

Fig. 17.



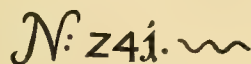
A seal,
not deciphered.

Fig. 18.



Sesamum flower.

Fig. 19.



Dresden Museum
Mark on Blue China.

Fig. 20.



"Pao."
("Precious.")



Plate III.

Fig. 21.



Seal mark,
not deciphered.

Fig. 22.



"Tai." ("Great.")

Fig. 23.



Two fishes.

Fig. 24.



"Jade."
("Precious.")

Fig. 25.



"Luh."
("Prosperity.")

Fig. 26.



Seal mark,
not deciphered.

Fig. 27.



Hare.

Fig. 28.



"Luh."
("Prosperity.")

Fig. 29.



4-legged jar.

Fig. 30.



Seal mark,
not deciphered.

Fig. 31.



Seal mark,
not deciphered.

Fig. 32.



4-petalled flower.



Plate IV.

Fig. 33.



"Swastika."
("10,000.")

Fig. 34.



Lozenge symbol.

Fig. 35.



Not deciphered.

Fig. 36.

珍
玩

Chin-Wan."
("Precious rarity.")

Fig. 37.



A Mandarin's symbol.

Fig. 38.

新
堂
製

A Hall mark,
not deciphered.

Fig. 39.

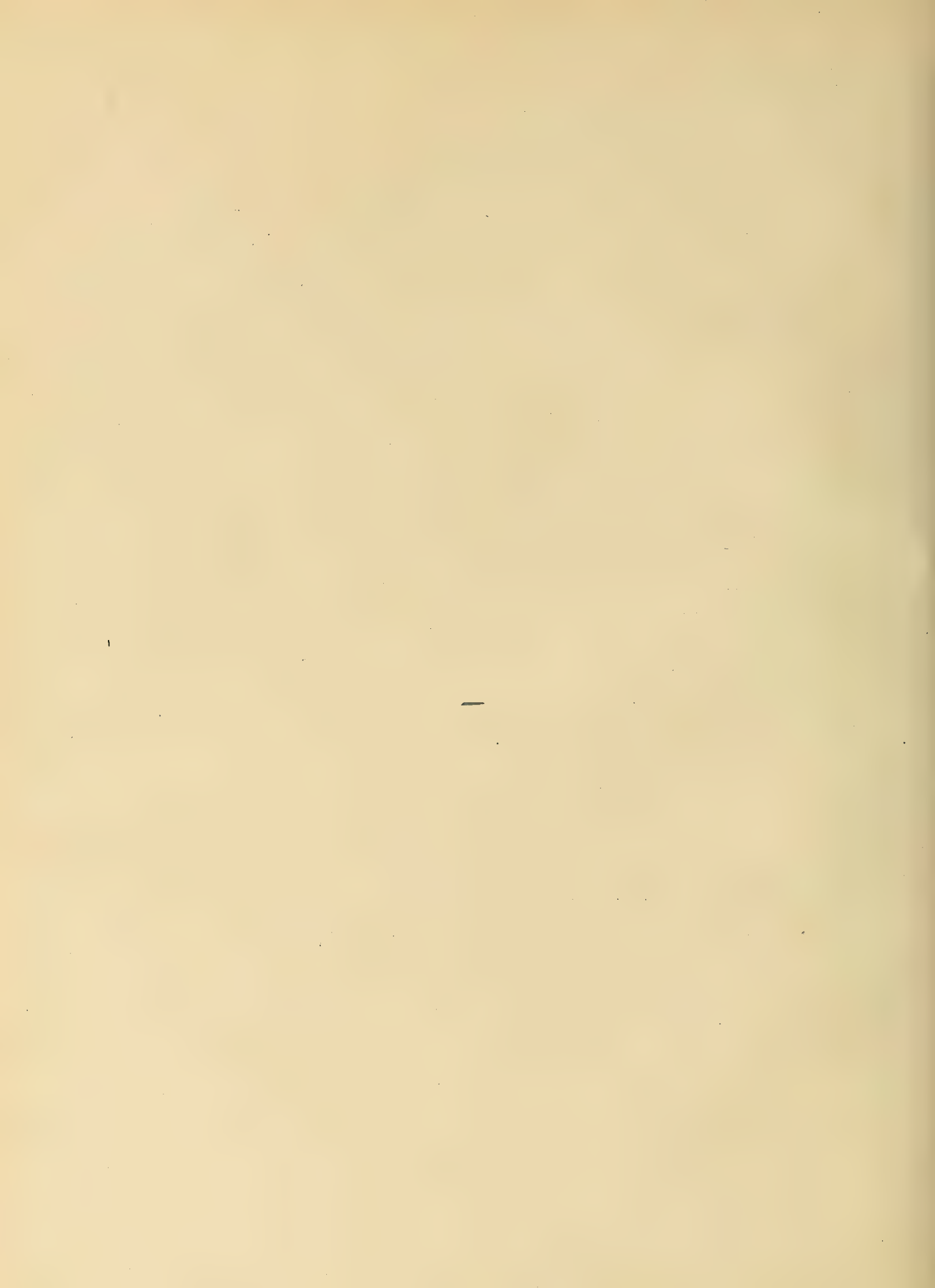


Tuning fork.

Fig. 40.



Flower,
probably a Lotus.



Burlington Fine Arts Club.

EXHIBITION
OF
THE ART OF
ANCIENT EGYPT.

1895.



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INTRODUCTION.

THE present Exhibition is the first attempt to bring together a loan collection of examples of the art of Ancient Egypt. Such an undertaking has, indeed, until now been scarcely possible. The difficulties of collection in this case are exceptionally great. The opportunities of acquisition are rare and uncertain; also, since the objects lie without the range of the departments of art hitherto claiming the attention of the connoisseur, a certain special knowledge is required to judge their artistic importance, and even to determine their authenticity. But the Burlington Club—which, in the thirty years of its existence, has displayed in its Gallery so many phases of the arts of various races and diverse periods—has considered that it may, at length, essay the exposition of the art of the race that founded the most ancient civilisation of which we possess historical record.

Mere antiquity, although it must always claim respect, does not necessarily confer distinction. The civilisation which first arose in the basin of the Tigris and Euphrates dates, perhaps, from a scarcely less remote period than that established in the Nile Valley. Yet the relative intrinsic value of their respective arts, as far as we are acquainted with them, admits of no comparison. That of the former was grim, sombre, ponderous and inert. It reflected the ideas of the race whose gods were malignant agencies. If required to typify the art of Chaldæa in a single example, one might point to the demoniac form of the Louvre bronze, known as the South West Wind. A glance at

the admirable illustrations to Professor Maspero's recent volume, *Les Origines, Egypte et Chaldée*, at once shows the character of the arts of the two races, and the inferiority of that of Chaldæa, and, moreover, the one example in the portion of the volume devoted to Chaldæa displaying fine artistic treatment, the bas-relief of Naramsin, suggests the art of Egypt, and may, as remarked by Professor Maspero, have been executed by a sculptor of that country.

The impressions received from the examination of Egyptian art are those of brightness and vivacity. In their forms the artists aimed at elegance; they were skilful in the combination of pure and brilliant schemes of colour. In manipulative dexterity they reached the highest excellence. Their delicate execution in the smallest objects is nothing less than marvellous, and, while retaining breadth of treatment, they could lavish an equal perfection of execution on works of monumental dimensions. They practised the judicious restraint which is an essential element of the finest art. Above all, their art was very human. They show us the King in adoration before the gods, in his war chariot overthrowing the enemy, seated in his chair of state borne on men's shoulders in a triumphal procession, or in the seclusion of the harem, playing at draughts with a favourite Queen. We see the great nobles engaged in the direction of their territorial estates or in the diversions of hunting and fishing. But the pictures touch us most nearly in their frank representation of popular life. These faithfully portray the husbandman at his labours, the artizan in his workshop, the scenes of the market place and the Nile navigation, banquets and funerals. Nothing was too high or too low for delineation by the dexterous and industrious chisels and pencils of the Egyptian sculptors and painters. Their sympathy with the joys and sorrows, the humour and pathos of humanity, was boundless. The papyri have not revealed to us the existence of either an

Egyptian Shakspeare or Homer, it is unlikely they ever will; Egypt, however, may fairly claim that neither the Greek nor the Englishman looked on life with clearer or kindlier eyes than those of her native artists, nor did they represent its varied phases with more truth and fidelity.

The materials for a systematic history of Egyptian art, which may be considered as approaching finality, are not yet forthcoming. Happily, year by year they are being slowly but surely amassed. None of the present generation can expect to trace the stream from its source to its termination. The task of exploration, however, affords keener enjoyment than the passage when the course is clear, and certainly the discoveries of late years have been such as must stir the coldest imagination. Up to the middle of the present century it was generally believed that Egyptian art, through its long duration of many centuries, remained stationary, that the artists continued repeating the same forms. This notion was derived from the writings of the Greeks and Romans, probably echoing what they had heard from the priests and learned men of Egypt of their own day. Plato states:—"And you will find that their" (the Egyptian) "works of art are painted or moulded in the same forms that they had ten thousand years ago—this is literally true and no exaggeration—their ancient paintings and sculptures are not a whit better or worse than the work of to-day, but are made with the same skill."—(Laws, 656, D.E.). The training of the scholar and of the man of letters has not hitherto included the education of the eye, one is not, therefore, surprised that Plato, although it is probable he made a lengthened stay in Egypt, saw no diversity in the work of various periods on the monuments he had visited. At least, however, he might have been expected to pause before asserting that the art of Egypt reached back ten thousand years, and it seems incredible that he could suppose that any art could possibly remain unchanged during even a hundredth part of

that period of time. As soon as the excavations of Belzoni, Wilkinson, Lepsius, Mariette and others, had uncovered temples and brought to light the treasures of the tombs, the eyes of trained archæologists at once saw that the art revealed belonged to various stages of growth.

It may be briefly stated that the classification, now generally accepted, divides Egyptian art into that of the Ancient Empire, the Middle Empire, the New Empire, the Saitic, the Ptolemaic and Roman periods. The art of the Ancient Empire in sculpture and painting (all reference to architecture being here naturally omitted) is distinguished by its powerful individualistic representation. In some instances, as in the diorite statue of Khefren at Ghizeh, a monumental dignity of style is reached, found only in the noblest examples of the sculptor's art of any school or period. The well-known *Sheik-el-beled*, a sturdy, genial rustic, is a type only to be created by genius of the first order. When, after his long sleep, Professor Maspero again introduced him to the upper world, he at once took rank with the Immortals, with Falstaff, and Sancho, and Pickwick. Another type, this time of the shrewd, keen man of business, is the Scribe of the Louvre, the entire statue is admirable for its sculptural qualities. Even when the artist is of the second order, as in the seated statues of Rahotep and Nefert (the Ghizeh Museum), a commonplace looking individual and his somewhat insipid spouse, his rendering of the life-like character is almost startling. Similar qualities are found in the pictorial art, as may be seen in the celebrated picture of "Geese" from Medum, now at Ghizeh. Of this work the present Exhibition contains an excellent copy (No. 12) by Mrs. Goodison. Fragments from the same wall paintings (Nos. 15 and 20), discovered by Professor Flinders Petrie, are contributed by South Kensington Museum. Few objects of the domestic art of the Ancient Empire have as yet been identified. Their number must necessarily

be extremely limited. The few vases in stone here exhibited are characterised by a severe simplicity of form and careful execution. The flint ink-slab in fawn-coloured chert, contributed by Professor Petrie (Case D, No. 31), is an example of exquisite delicacy of manipulation. Workmanship of this quality offers a foretaste of what is found in the art of the Middle Empire. Taking the sculpture of that period, a marked advancement in the knowledge of the human form is perceptible. One naturally first looks at the head of a statue, and, fortunately, the present Exhibition contains a masterpiece in the head of a King of the XIIth Dynasty (Case D, No. 16), contributed by General Sir Francis Grenfell, a work which would add lustre to any museum, and wherein is concentrated all the skill and refinement of the art of the epoch. In the statues the anatomical structure of the figure is well understood; the delicacy of modelling in difficult passages, as in the joints, shows consummate mastery. Not even Greek sculpture betrays a finer feeling for purity of line. It is excellence of this nature which distinguishes the wooden statue of Hor-ra-fou-ab (Ghizeh Museum), discovered last year at Dashour by M. de Morgan, and which has evoked the spontaneous enthusiasm of the artistic world. The examples of glazed ceramic art of this period indicate a thorough mastery of technique. The life and movement in Mr. Hilton Price's "Hippopotamus" (Case N, No. 18) are delightful. In this instance the colour has suffered. Another example, however, in the same Case, No. 1, has retained the blue glaze in its pristine purity. The brilliance of the colour and the evenness of the glaze, together with the sureness of line in the ornamentation, all point to the fact that the art was in its prime. It will be observed that water plants are painted *on* the animals, the intention being to suggest that the beasts were *in* the water. A vase stand in the same Case, No. 95, is another instance of the masterly work of this period. In painting, it is sufficient to point to the mural

decoration of Beni Hassan, although only the work of a provincial school, it shows that, while the artists of the Middle Empire were attaining greater facility of execution, they were also enlarging their observation of nature.

The New Empire opened out a field of increased activity for Egypt in every direction. It was especially an era of foreign conquest, when the boundaries of the Empire were pushed forward on all sides. The Egyptian found out that, although the Nile Valley must still, for him, remain the centre of the earth, its circumference was larger than his forefathers had imagined. With his acquaintance with other lands and their products, fresh tastes were acquired. Life became more complex. The artists were not slow to perceive the change; their art, while remaining distinctly national, still reflected the newly awakened cosmopolitan ideas of the country. It is rather the fashion among the Egyptologists of to-day to depreciate the art of the New Empire. Fashion is proverbially fickle, and even in the most exalted spheres she retains the same amiable foible. Fifty years ago Gardner Wilkinson spoke of the art of the XIXth Dynasty as that of the noblest epoch of Egyptian art. Perhaps the critics of the next century, following the example of the Egyptians of the New Empire, will proclaim the art of the Middle Empire to be the type of all that is excellent. But the more impartial criticism declines playing Providence in scrupulously apportioning and neatly ticketing the relative merits of the various phases of art; it desires, rather, to discover the excellencies of any phase containing within itself the elements of real greatness.

Judging from the remains of the monuments of the New Empire, as the tomb-temple of Queen Hatshepsu (Der-el-Bahari), now being excavated by the Egypt Exploration Fund, under the superintendence of Professor Navile; the temples at Abydos, Thebes, Luxor, Karnac, and other places, the art must have been of splendid magnificence; impressive in effect, rich in sculptured forms, and

brilliant in its wealth of colour, such as our Northern imaginations can but faintly conceive. The experience acquired in Europe offers no data to call up before the mind's eye these stupendous creations, as they stood in the reigns of the great XVIIIth and XIXth Dynasty Kings. The tendency of all official art, unless restrained by the strong will of a ruler possessing really fine taste, is to lapse into conventionality. And, doubtless, the monumental-work executed at the end of the long reign of Ramses II. shows signs of slackening energy. Possibly the national fibre was relaxing. A jaded taste craved continual fresh excitement. The more extravagant the conceit, the greater its popularity, as in our own day we witness the rage for the eccentricities of Japanese curios. If, however, there were seasons when the hands of the artiste moved listlessly, they had not yet lost their cunning. Our Exhibition contains New Empire work of every kind of ability of sterling excellence. It must, indeed, be a fastidious taste that can remain cold before design so elegant, colour so lovely, and manipulation so perfect as that lavished on Captain Myers's two cups (Case N, Nos. 8 and 12) of the time of Ramses III., or the Rev. W. MacGregor's open-work bottle, in glass paste, in Case D; but to particularise instances, would be to cite a considerable portion of the Catalogue.

The art of the Saiitic period was that of a Renaissance. Admiration of the ancient art prompted the artists to attempt the imitation of its forms and style; the revival of its spirit was a more arduous undertaking—indeed, an impossible one. The eye as readily detects the difference between a *cinqe cento* gem or bronze and a veritable antique, or a picture by Overbeck and one by Perugino, as it does between a work of the time of Psametik and its prototype of the earlier dynasties. Yet we sometimes find in Saiitic work a strength and insight denoting its author to be one of the elect. Form was never rendered with more subtle execution or character seized with firmer grip than in the green basalt head of the

Berlin Museum. (See the cast in bronze, No. 3, over the mantel-piece.) The small black basalt head in the Louvre is a vigorous example of the art of this period. The ceramic art, with its partiality for pale green tints, is singularly delicate and refined. As the Saitic period is marked by the influence of the earlier native schools, that of the Ptolemaic and Roman periods is distinguished by an evident Greek influence. The capital of the Ptolemaics was probably the wealthiest city of its time, and would consequently attract to its Court the most distinguished Greek artists. Alexandrian art has hitherto, unfortunately, as little engrossed the attention of Egyptologists as it has that of Hellenists; now, however, with the formation of a Municipal Museum at Alexandria it is to be hoped that, at least, Greek archaeologists will no longer neglect an art so historically important. With regard to the classes of art here exhibited, their study is full of instruction, both to the practician and the archæologist. In glass, metal work, textiles and pottery, the artists still maintained their old manipulative dexterity. The plastic arts employed in the temple decorations show facility of execution but little originality of conception. The pictorial art is interesting from its affording information respecting the technique of the Greek painters. It is impossible to assert whether the heads here exhibited (Nos. 2, 4, 6, 7, 8, 9, and 11) were painted by Greek or native artists. They are the hasty work of an unpretending provincial craftsman, painted for coffins that were to be buried in the desert sand. Therefore, niceties of execution, or a polished style, must not be expected. In some instances, however, as in a portrait at the National Gallery and another at the Berlin Museum, the brush work, while not exactly rivalling that of Rembrandt, is strongly suggestive of clever, showy work of a modern exhibition. These paintings, and the plaster heads in Case E, prove that, up to its final extinction in ancient times, Egyptian art retained its capacity for lifelike individualistic representation. The majority

of these heads aim at little more than a conventional ideality, yet now and again we come across one that must have been a striking portrait—as in the instance of No. 5, which suggests the art of the *quattro cento* Italian Renaissance.

Reference has been made to Greek influence on Egyptian art. In the case of influence generally, Egypt has been the donor, not the recipient. Phœnician art was a pale reflex of that of Egypt, at times, however, betraying an Assyrian influence. The so-called Mycænic art derived its motives, through Phœnicia, from Egypt. Of the very few really artistic objects of this attribution, as the inlaid dagger blades in the Athens Museum, similar in style and technique to those discovered in the coffin of Queen Ahhotpu, now in the Ghizéh Museum, there can be scarcely any doubts of their Egyptian fabrication. It is not the ideas of the embryotic civilization that dominate those of the fully developed one. As to the Asiatic races, whose very names are uncertain and the objects of their art unknown, the possible influence of their arts—if they possessed any—is not worth discussing. An Assyrian influence in certain forms is perceptible; it was, however, merely surface action. Even the Greek influence was intrinsically slight, and moreover it came at a period when the ancient civilization of Egypt was approaching dissolution. On the other hand, the influence of Egyptian art on that of the other great civilizations of antiquity can be traced in all directions, and will probably be still more apparent as our knowledge of that art becomes wider and more accurate.

It will, doubtless, have been noted by the reader that, in mentioning the usually accepted divisions of Egyptian history, no dates were given. To the modern student undated history is unsatisfactory and even irritating. But where, as in the present instance, there is considerable diversity of opinion, an attempt at anything like precision in this matter runs the risk of being misleading.

Among Egyptologists Wilkinson fixes the date of the first Pharaoh, Mena, at 2320 B.C., Bunsen at 3623, Lepsius at 3892, Lauth at 4157, Brugsch at 4455, Mariette at 5004, Unger at 5613, Boeckh at 5702, Professor Petrie at 4777. Professor Erman places the commencement of the IVth Dynasty at not less than 2830 years before our era. The calculations made by the authors are based on the lists of the Turin papyrus, which is much mutilated, on that of Manetho, which we only have at second hand, and on the stone tables of Abydos, Karnac and Sakkarah. The question then arises as to the value of these lists as historical documents, and, speaking with the utmost diffidence, it appears to the present writer that if similar evidence were offered to a student of English history he would be compelled to reject it. The Manetho list dates from the Ptolemaic era, the others from the XIXth Dynasty. They were evidently compiled to please the Pharaohs and to glorify the Egyptian race. But it must be remembered that the Egyptians had no era (they counted from the coronation of the reigning monarch), there is no indication that they had any taste for historical research, the national vanity was excessive, they had no care for accuracy in stating numbers, and, along with many gifts and some sterling virtues, they were addicted to constant exaggeration of language. Taking these facts into consideration one may fairly demand very conclusive evidence before accepting these lists as authentic records of successive kings. If, however, it be admitted that there were contemporaneous dynasties reigning in various parts of Egypt, the difficulty, of course, vanishes.

Taking Brugsch's chronology, he dates the commencement of the IVth Dynasty at 3733 B.C., the VIth at 3300, the XIIth at 2466, the XVIIIth at 1700, the XIXth at 1400, the XXth at 1200, the XXVIth (Saiitic) at 666, this is the first regnal year that has been actually proved. It follows, therefore, according to Brugsch, that between the earliest discovered works of Egyptian

art—say the seated statues of Rahotep and Nefert—and the work of the Saïitic period, there is a duration of time extending over more than three thousand years. To the student of the history of art, this appears to be making a very large demand indeed on his credulity. He naturally recalls the length of time required by other artistic races to develop the full maturity of their arts; remembering at the same time that the Egyptians were singularly skilful in all manipulative processes and quick to seize impressions. Greek art, from the period of the archaic statues of the Acropolis of Athens to the time of Alexander, covered a space of about two centuries, and another four centuries and a half in its so-called Hellenistic phase follows to its extinction at the time of Hadrian. Italian art, from its dawn with Cimabue to its decadence under the Caræci, extended over a space of four centuries. It may be said that the Italian development was assisted by its acquaintance with the art of antiquity. Niccola and Giovanni, of Pisa, had seen and tried to imitate the sculpture of the Roman sacopagi in their native city, but they cannot be said to have advanced Italian sculpture of their period by so doing. It is not improbable that Signorelli had a private hoard of fragments of black figure or later Greek vases found in Etrurian tombs, hence his nude figures at Orvieto; but here again the influence was individual, and not materially affecting the measured and steady growth of the national art. The space covered by the rise and decline of other national arts will occur to the reader, and he will then judge what number of centuries may be fairly supposed to have elapsed between the production of the aforesaid Rahotep and the statue of Ramses II. at Turin (XIXth Dynasty), or that of the alabaster statue of Ameneritis at Ghizeh (XXVth Dynasty). Or, taking the work in our Exhibition, between the idyllic figure of the woman carrying a box and leading a calf (No. 58, Case F) of the VIth Dynasty,

and the fine Saitic bronze of Neith, No. 38 in the Berlin Case. For ourselves, we must beg respectfully to decline accepting the milleniums of Brugsch.

But the Egyptologists suggest there were long gaps in the history of Egypt when the nation lapsed into barbarism. You cannot, however, cut slices of five hundred years or so out of the history of a nation and find the art resumed at the end of that period on the same lines that it stopped at the commencement. Egypt herself, in historical times, offers conclusive evidence on that point. With the decline of the national prosperity at the end of the Roman period, we can clearly trace the decadence of Egyptian art, until, in sculpture, the forms represented were almost barbaric, as in the probably 5th century frieze at South Kensington Museum, representing Our Lord and His Apostles. The ornamentation in early Christian tombstones in the same Museum may also be compared with the work of the time of Hadrian. Now, between the art of the end of the XIIth Dynasty and the commencement of the XVIIIth there is no indication of the five so-called Hyksos centuries of the Egyptologists. Mariette pointed out that the mummy cases were of the same style, and also he remarked that the names of persons were similar at both these times. One can only therefore conclude that, if the kings of the supposed five intervening dynasties ever existed, their dominion was contemporaneous with other dynasties in another part of the land. Briefly stated, we venture to think that the monuments and the objects in our museums and collections proclaim the progressive growth of an art commencing at an early period and continued to historical times, that it was governed by the same laws that have prevailed in subsequent ages, and therefore that its existence was not of fabulous duration. It is not intended to imply that the growth was of absolute regularity, there were undoubtedly times when it flagged, and others when it advanced with more

than ordinary energy. It is the assumption of vast intervals of suspension to which we must beg to demur. We are not concerned with Egyptian chronology, except so far as it relates to the history of art, which is a scientific study. At present it scarcely appears that the numbers and duration of the dynasties usually given rests on a basis that can legitimately be called scientific. The patience, acumen and industry of the Egyptologists displayed in, it may be termed, discovering the ancient language, and their labours in deciphering the inscriptions, are deserving the highest praise. It is not surprising if they have hitherto been less successful in dealing with the chronology. To offer any trustworthy account of the growth and duration of Egyptian art can only be accomplished by men who have previously studied the development of other national arts offering dates respecting which there can be no question.

It will be understood that the exigencies of space in the Gallery have compelled the Committee to exclude large objects, especially sculpture in stone. In wooden statues the Exhibition contains some rare and admirable specimens. For portraiture on a miniature scale, No. 25, Case F, could not be surpassed. The two statuettes of boys to the right of it, Nos. 30 and 31, contributed by the Liverpool Museum, shows the delicate art of the early XVIIIth Dynasty. A touching interest attaches to these effigies of the little lads who died during the lifetime of their parents, and who come down to us across the centuries as souvenirs of undying parental affection. It may be pointed out that the intention of the rough models of boats was purely representative, they were placed in the tomb as indications of what the deceased would require in his voyage to the under world and for his diversion during his life there. The execution in the more finished examples of wood carving proves that in the artistic treatment of this material the Egyptians were not only imitators but have maintained a position of supremacy.

In some departments the Gallery contains more complete collections than can be found in any single Museum. This is especially the case with the ceramic art, name-scarabs and glazed schist. The collection of inscribed bronzes is important, so also are those of jewellery and articles in silver. For the high quality of their execution, and their representative character, the objects contained in the Case contributed by the Berlin Museum form a typical representation of Egyptian art which will long cling to the memory of the visitor to the Gallery. The contribution evinces also the deep and friendly interest taken by the Direction of the Museum in any effort to promote the study of the art in another land. The same spirit has animated Dr. Fouquet in forwarding from Cairo his choice and interesting selection. The warmest recognition is due to the Direction of South Kensington Museum for its contribution, especially for its loan of artistic glass work. And also to the Direction of the Liverpool Museum for lending the valuable and representative objects from the Meyer Collection.

HENRY WALLIS.



POTTERY.

The varieties of Pottery in Egypt are so well marked and distinct that even a fragment is often conclusive evidence of a date. Since the Pottery has been studied in late years it has become one of the main guides in research; and the principal varieties are therefore described in the following pages. (See Plates IV. to VII.)

In the IVth Dynasty several classes of Pottery are found. One is very coarse and thick, of soft brown ware. Such jars (2) are always hand-made, and figures of potters shaping these jars, with one hand inside and the other outside, are found in early tombs. The large cups (1) though smooth on the sides are always very rough below, and seem as if intended to be stuck in the ground. Small tables are found in the tombs. Little vases and dishes (3, 4, 5) are found in great numbers, as offerings, at the Pyramids and in private tombs.

The finer kind of pottery is thin and hard, with a highly-polished facing of red haematite. It is nearly all of bowls (7), with varied forms of lips, but all based on one type. There were many coarser imitations of this, faced with haematite. Bowls with spouts (9), with a slight brim (10), with deep conical base (11), cups (8), and small bowls with curved mouths (12) are all of this style. Other wares of the same date are the fine hard white-brown paste, without any facing (16), and the greenish drab ware which is often vitrified (14). It appears as if the baking of this was pushed as far as possible in order to make a stone-ware of it, and many times they overdid it, and so half fused the material. Some rough brown ware of fair quality, without any facing, was also produced (13, 15, 17). The above are all from the tombs of Medum, and similar pieces are found at Gizeh, and also in Upper Egypt.

The XIIth Dynasty shows a very different style. None of the ware is so fine as the good ware of the IVth, nor is any quite so

coarse as the previous coarse stuff. The general material is a rather gritty and fairly hard red-brown ware, without any fine facings, and smooth micaceous darker brown in the finer kinds. These varieties of form are mostly represented in the pottery shown in the scenes at Benihasan. The incised pottery is characteristic of this age. Large dishes are scored with patterns of basket work, lotus, fishes, birds, &c. These were not only a local manufacture at Kahun, but were also common further up the Nile.

In the XVIIIth Dynasty a light drab ware is frequent, as in the pottery at Koptos. The forms (48-55) were all placed in the foundation deposits of Tahutmes III.; while the forms (56-62) are in red-brown ware from the Maket tomb at Illahun, the date of which is now fixed, by the above foundation deposits, to be about the same period. On none of this pottery is any blue painting to be seen. The colours are black on red-brown, and black and red upon pale brown.

The next change is under Amenhotep III., when the brilliant blue colouring (not glaze) came into use, and the highly polished face of the pale drab ware appears. Some of the forms were continued, but in general the later types have a fulness in the upper part of their curves, giving them a globular tendency quite different from the earlier forms. The frequency of handles, the corbelling under the brims, and the very slender and elegant forms of some vases, such as 65 and 83, are very characteristic of this age. Decoration of bands, patterns, or plants, was very usual in blue, picked out with black and red. These types continued through the reign of Rameses II.

Under Sety II. some further coarsening of the general forms is seen. (See figures 87 to 94.)

Still more clumsy and futile shapes appear in the XXIIInd-XXIIIrd Dynasty. (See figures 95 to 99.)

In the XXVIth Dynasty many new forms appear, owing to

Greek influence. Of the Egyptian types we may note that the characteristics of this age are the sharp shoulders, the full, drop-shaped outlines, and the small handles. The ware is partly of the old rough red-brown; but a very fine brown paste was also used for the smaller vases, and a grey-drab ware of very thin and delicate make is also common. The use of a whitewash facing is not unusual. (See figures 100 to 115.)

Various forms also were introduced from Greek sources. Among these foreign forms, which are also found in Palestine at the same age, the commonest are figures 116 to 126.

These types belong to the XXVIth Dynasty, and most of them passed away before Alexandrine times. During the Ptolemies, the distinctive pottery is mainly of Greek design, and what should be attributed to the early Roman age in Egypt is easily seen by a glance at the pottery in the Museum at Pompeii, where many of the forms are identical with what are found in Egypt.

The next stage is the great change in the 2nd century A.D., when ribbed pottery came into use.

The date of this change is indicated by our never finding ribbed potsherds used for the inscribing of the earlier tax receipts, even as late as Antoninus they are smooth pottery. But ribbed pottery was constantly used in Coptic times for inscribing; and it appears coming into use in a burnt house at Tanis, which seems from the papyri to belong to about 180 A.D. The pieces of ribbed pottery are very characteristic of late Roman sites all over Egypt and Palestine. The thick peg bottoms of the great amphoræ survive when almost all else has been crushed and crumbled. The ware is dark yellow-brown, rather fine, but very liable to flake and decompose. Rather later, there is the late Roman period of pottery, marked particularly by the salmon-coloured ware and the stamped patterns.

FOREIGN POTTERY.

Of about the XIIth Dynasty, there have been found in various sites small vases of black ware, ornamented with zig-zag prick patterns rubbed in with white. (See figures 127 to 134.)

Such patterns and white filling of the pricks belong to the pottery of the lowest stratum at Hissarlik, which, since Dr. Dörpfeld's recent work, must be placed well before 2000 B.C. The style has also a close affinity to the earliest black pottery in Italy, and as nothing in the least related to the forms, the patterns, the material, nor the technical modes of this ware is known in Egyptian work since the XIIth Dynasty, it is most probable that this was imported from the north of the Mediterranean.

In the XVIIIth Dynasty a great variety of pottery is found in Egypt which is absolutely identical in body, colour, ornament and general appearance with the so-called Mykenaeen or Aegean ware belonging to the Bronze Age of Greece.

Of these, figure 136 is of the age of Amenhotep III., and figures 137 to 145 are of Amenhotep IV.; 135 is of about the same age, or early in the XIXth Dynasty. Beside many separate discoveries of vases of these types in tombs and burials with objects of the XVIIIth-XIXth Dynasties, the great evidence of the age is the finding of over 1,400 fragments scattered throughout the acres of rubbish heaps which were thrown out from the palace of Akhenaten at Tell el Amarna, and which have never been disturbed since that age, about 1400 B.C. From the patterns and forms found at Tell el Amarna and at Gurob, it appears that, though contemporary, these two places were supplied by different trade routes. The Gurob types belong to the Peloponnesian styles, and the Tell el Amarna types to the Rhodian and Cypriote; probably these came by the African and the Syrian coasts respectively. Coarse imitations of the

form 136 are found in the XIXth Dynasty, and various modifications of the type of 137, flattening it from a globular to a lenticular form, are very usual from this date onward in Egypt.

Another great class of foreign pottery is the Phœnician. This is found also in Cyprus and Palestine, and, being quite disconnected from Egyptian ware and patterns, it is clearly of foreign origin. The principal forms are shown in figures 146 to 154.

The earlier forms of 149, 150 are thick hard black ware, painted with coarse white lines imitating wicker covering. These belong to the age of Amenhotep III. and IV. After these, the ware is thin and browner, looking almost metallic in the finer examples. These probably come down to the close of the XXIIIrd Dynasty. The bowl with curved handle (154) is of the same ware. The long vase (148) is always of red pottery with a polished red face. The vase (152) is always of light drab or yellow white pottery, rather soft. The bowl (146) with pattern imitated from a leather pouch bowl fastened on to a withy handle, is characteristically Cypriote. Only a few chips were found at Tell el Amarna, but enough to prove that the type goes back to 1400 B.C.

The later foreign styles, of the early Greek age of the 7th century onward, are so distinctly Greek in origin that it is needless to enter on their details here, as they are not of historic value regarding Egyptian antiquities.

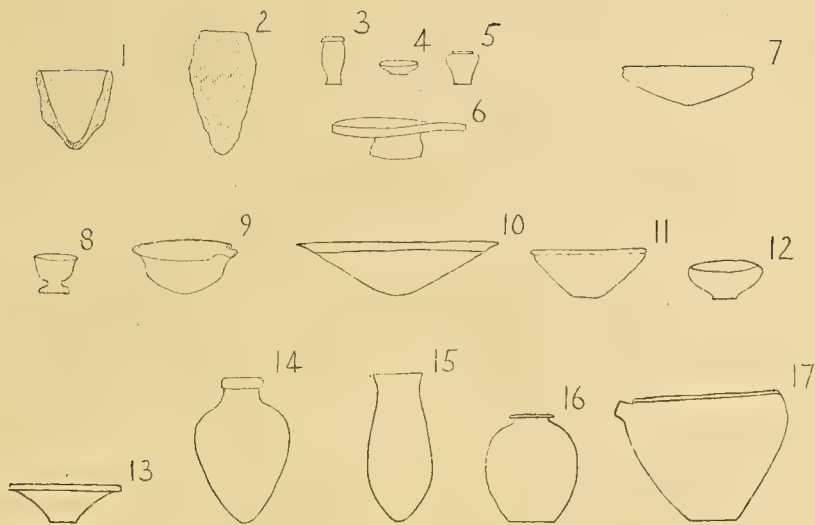
POTTERY FIGURES.

Besides the use of pottery for household purposes, it appears very early for modelling and statuary. The fragments of statues at Koptos show a style far more archaic than any stone sculpture known in Egypt.

Pottery figures occasionally appear in the XVIIIth-XXth

Dynasty; but they are not common until the Roman period, when they abound. On all Roman sites in Egypt of the 1st-3rd centuries A.D., innumerable figures of coarsely-made pottery are found. The fronts are moulded in moulds, the backs are generally plain; a hole is usual in the back for hanging them up. Such figures began to be used in Greek times, but during the first three centuries they abound in the East. Egypt, Syria, Asia Minor, the Euxine, Greece, and other regions swarm with such images of gods, goddesses, cupids, genii, and human persons. A few are of real excellence—as the so-called Tanagra figures—but the majority are only of interest occasionally from remarkable subjects.

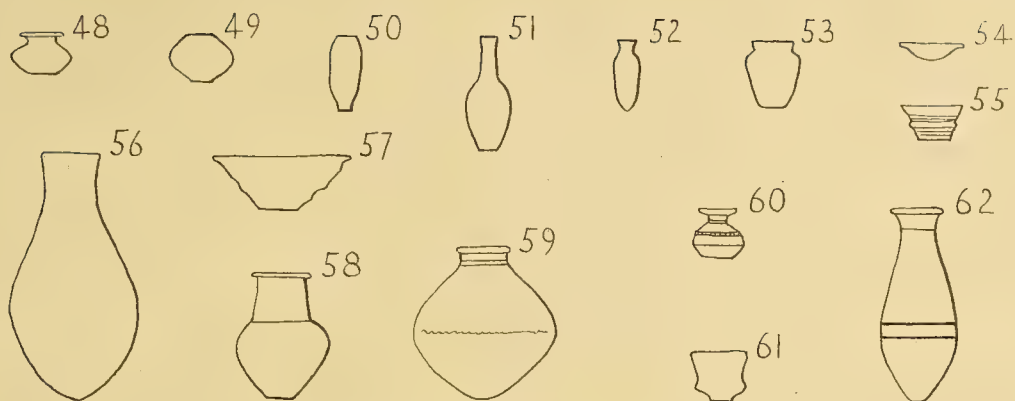
Beside red or brown pottery made of clay, a vast variety of objects were made in a paste of fine quartz sand, and coated with coloured glazes. This use of glazed ware appears for beads in the IVth Dynasty, for scarabs in the VIth, for vases in the XIIth, and for ushabtis in the XIXth Dynasty. Very probably each of these classes may be earlier than is here indicated from examples at present known. The multitude of glazed pendants and ornaments were made by pressing a lump of the quartz paste into a mould of red pottery; how the paste was removed is not clear, but it was afterwards glazed, and then fitted with beads stuck on by a dab of glaze at either end, to provide threading rings for hanging it on a necklace. The requisite moulds were made by taking pottery impressions of carved dies, and then baking them. Thousands of such moulds, comprising over six hundred different varieties, have been found in the factories of Tell el Amarna. This system originated in the XVIIIth Dynasty, and continued into the XXVIth.



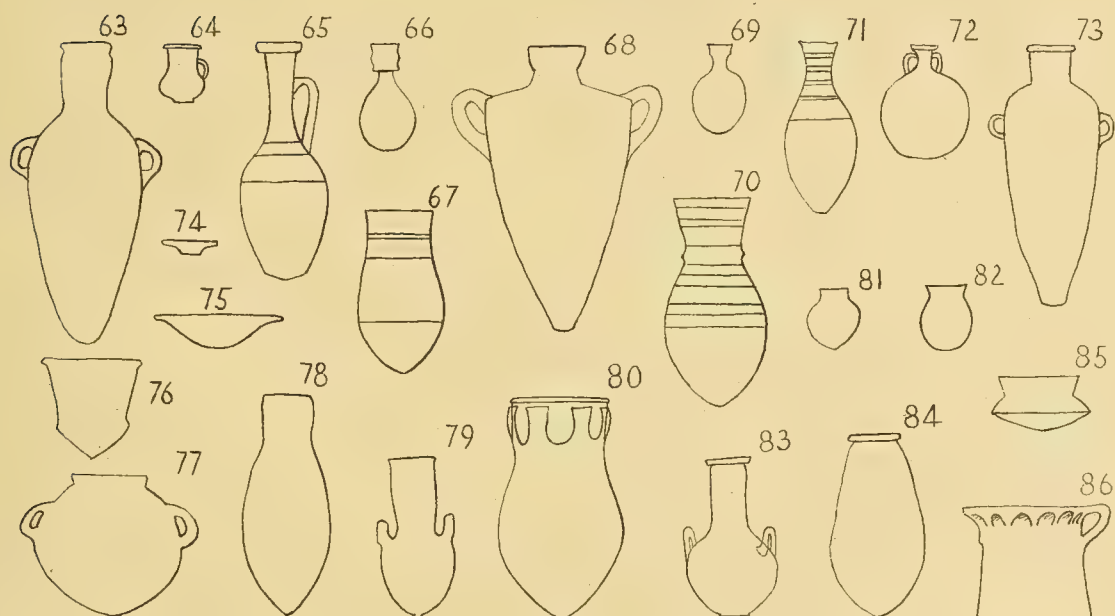
POTTERY OF IVTH DYNASTY. 1/16TH.



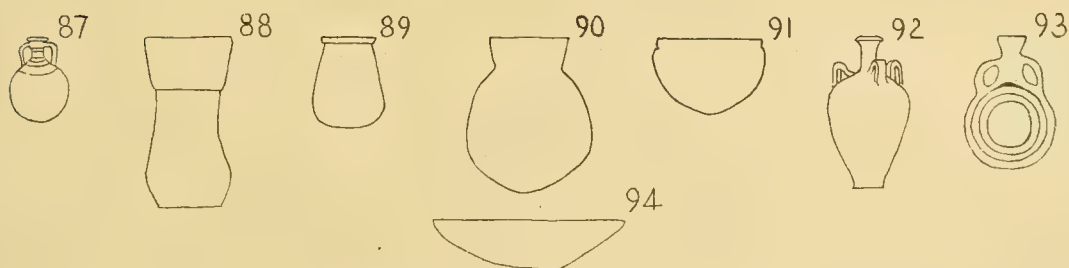
POTTERY OF XIIITH DYNASTY. 1/16TH.



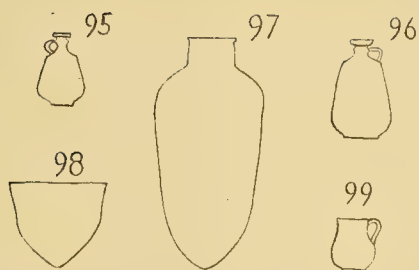
POTTERY OF EARLY XVIIITH DYNASTY. 1/16TH.



POTTERY OF XVIIITH DYNASTY. 1/16TH.



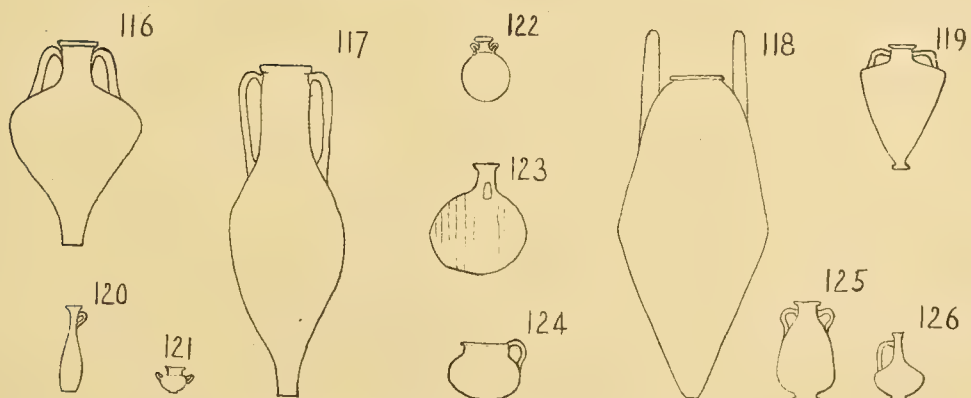
POTTERY OF XIXTH DYNASTY. 1/8TH.



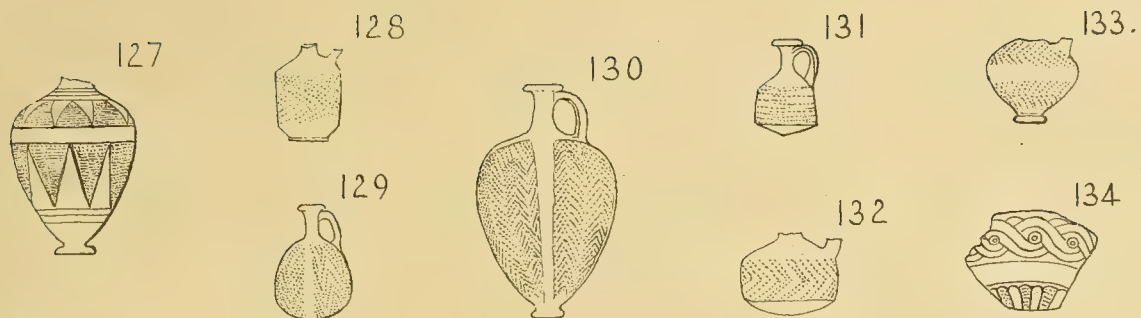
POTTERY OF XXIIND DYNASTY. 1/12TH.



POTTERY OF XXVITH DYNASTY. 1/12TH.



POTTERY OF XXVITH DYNASTY. 1/20TH.



FOREIGN BLACK POTTERY. 1/6TH.



AEGEAN POTTERY, XVIIITH DYNASTY. 1/6TH.



PHOENICIAN POTTERY, XVIIITH DYNASTY. 1/8TH.

GLASS AND GLAZING.

Glazed objects are found from the scarabs of Khufu onward, until the late Roman period. Glass itself is found from the beginning of the XVIIIth Dynasty onward, and is very common in late Roman times. The use of a coat of glaze thus appears to precede the production of large masses of the same material wrought alone. In what manner the coloured glaze was first produced we do not know, but probably it was much the same as in the great factories of the XVIIIth Dynasty, as we find the coloured frit already used in early times.

Glass vases were never made by blowing or casting until Roman times. All the early vases were made by hand working on a metal rod. Such was the method in the XVIIIth Dynasty, and similar vases appear to have been made in the XIIth Dynasty, to judge by paintings. A metal rod of the size of the intended interior of the neck, and rather conical, was coated at the end with a ball of sand held together by cloth and string. This was covered with glass, probably by winding a thread of glass round it, as large beads of this age are thus made. The vase could then be reheated as often as needed for working by holding it in a furnace, the metal rod forming a handle and the sand inside the vase preventing its collapse. Threads of coloured glass could then be wound round it and incorporated by rolling, the wavy pattern was produced by dragging the surface in different directions, the foot was pressed into shape by pincers, the brim was formed, and the handles were put on. Lastly, on cooling, the metal rod would contract and come loose from the neck, and after it was withdrawn, the sand could be rubbed out from the body of the vase.

Glass beads were made by winding a thread of glass around a

copper wire; when cold, the wire was withdrawn. This was the constant method in the XVIIIth Dynasty, and on to the Roman age. But the Coptic beads are made either by folding over a flat piece of glass round a wire, or by nicking a tube of glass while soft, and breaking it into short pieces.

Besides the use of glaze upon siliceous ware, it was largely employed on stone. The favourite materials were a soft black steatite, and a rather harder brown schist. These were both of them used from the earliest work down to Greek times. A schist which, when glazed, appears mottled, with dark patches and veins, was frequent in the XIIth and earlier part of the XVIIIth Dynasty. An extraordinary material for receiving glaze is a basis of transparent or translucent quartz. Crystal beads coated with a violet, blue, or green glaze are found in the XIIth Dynasty; a piece of a large square block of blue glazed quartz was found at Thebes; and part of the legs of a lion, about six inches long, which had been glazed, comes from Koptos. Quartz objects which have entirely lost their glaze can yet be distinguished as having borne it, by the rounding and solution of the edges of the cracks, due to the alkaline mixture, a change which no mere heat of a furnace could effect. There is no instance of the use of glaze upon metal, or enamelling, until the Roman period. That art appears to belong to the Celtic or Northern Bronze Age, and to have been thence introduced into Italy and the rest of the world.

The colours of glazes are very marked and striking. Some tints are found from many different periods, while others are peculiar to a single reign. Here we can only attempt a general outline; and an actual study of the scarabs, and other such dated objects, can alone give that certainty to the eye which is needed to distinguish the colours of various periods.

Purple is only seen in the manganese glaze of the XVIII-XXIst Dynasty, principally in lines on ushabtis, &c.

Violet is very rare, except in Akhenaten's age; a few ushabtis, &c., of the XXVIth Dynasty show a grey-blue violet.

Blue is very dark and full in the XVIIIth–XXIst Dynasty, black-blue being seen under Tahutmes IV.; a medium blue is the commonest colour, and the shades of it can only be distinguished by practice; the Ptolemaic and Roman coarse blue glazed bowls and vases are lumpy on the surface, often crackled, and slightly green, like pale indigo; the blue of IVth–XIth Dynasty is pale and very brilliant, while that of the XIIth is slightly darker. The peculiarity of the XIIth Dynasty is the extreme dryness of the glaze, which is only just thick enough to reflect, and is very flat on the face.

Blue green appears in the XIth–XIIth Dynasties; occasionally in the XVIIIth, oftener in the XIX–XXth, and again in the XXVIth.

Dark green, of a peculiar blackish cast, belongs expressly to the earlier part of the XVIIIth Dynasty, and is used on mottled schist. A dirty black green appears under Sety II.

Full green appears from the Vth Dynasty onward, and is perhaps as common as the blue. The shades cannot be described.

Pale green is characteristic of the XXIIInd–XXVIth Dynasties, often on objects of very delicate modelling, and not sufficient to produce a wet or shining face.

Grey green, varying to grey blue, is found in figures of very delicate but conventional work, probably of the Persian period.

Olive green occurs in the XIXth and in the XXXth Dynasties.

Yellow green was used under Akhenaten.

Yellow, of a rich cadmium tint, belongs also to Akhenaten. A more lemon yellow occurs in glazed figures of Roman age, usually on the prominent parts of blue figures.

Red, varying between red brick and maroon, belongs to Akhenaten, and is seldom, if ever, found in the Ramesside and later times.

White occurs from Akhenaten to the Ramessides.

Black only under Akhenaten.

The decomposition of the glazes leads to a variety of appearance which quite hides the original colours. The green glazes decompose to a woody brown, sometimes without breaking the surface, at other times being converted into a soft brown earthy coat. The blues fade to a plain white. Both of these changes seem to result from the gradual abstraction of the copper, leaving the iron to form brown instead of green, and leaving no colouring base in the blue. The red glass imitating jasper is coloured by diffused red oxide of copper; and when kept moist this is gradually converted into green silicate, so that its former colour would not be suspected.

TOILET.

Hairpins are usually of ivory in the earlier times, and also of wood. The heads are commonly simply wide and flat at the top, but sometimes carved with figures of animals. In the XVIIIth Dynasty they are of wood or bronze; the heads are marked with lines, but are not enlarged. In Roman times they are of turned ivory, or with figures of Taurt, Venus, &c., on the head; also of bronze, and of glass.

Combs begin with a sort of notched scraper of ivory in the IVth Dynasty at Medum, for no comb could be cut until a fine saw was in use. In the XIIth Dynasty well cut combs are found, with very long teeth, and open-work backs. In the XVIIIth Dynasty combs abound, coarser and shorter in the teeth, never double-edged,

but sometimes with ornamental work,—such as a horse drinking,—on the back. In Roman and Coptic times the combs are nearly all double, generally fine and coarse; some are monstrous, with wide teeth, two or three inches long.

Ear-studs were worn in the outer edge of the ear, as shown on a coffin in the Ghizeh Museum. They are usually of ivory, with a central peg, by which the two halves stuck together. They are common in the XVIIIth Dynasty. A simpler form was a stud all in one piece; such were often of limestone with a facing of ostrich egg.

Earrings were worn on the upper edge of the ear, as shown on the above named coffin, and as used by the Berbers now. They were made with a gap in them, by which they were slid on to the cartilage. The commonest material is red jasper; some are of red glass imitating that; others of drawn glass rod, bent round, blue, yellow, red, black or white; others are of shell, circles being cut out of helical shells. Ears pierced in the lower lobe are seen on the coffin of Anentursha from Gurob, and on heads of Akhenaten.

Earrings of European pattern are common in Greek and Roman times, of gold, silver, or lead, with beads threaded on. Many varieties are shown in use in the 1st century A.D. on the modelled stucco head covers of mummies, and in the 2nd and 3rd centuries A.D. on the painted portraits. In Coptic times silver and bronze earrings abound.

Finger rings are found mentioned as early as the IVth Dynasty, but the earliest examples are of the XVIIIth Dynasty. These are of gold, silver, bronze, lead and tin. Glazed-ware rings with a bezel bearing the King's name, begin under Tahutmes IV. and disappear under Rameses II. In the XXIInd Dynasty they reappear again as broad bands, even a whole diameter wide, pierced with patterns, usually of a god seated. Scarabs were also frequently set on wire finger rings, to be worn turned either side outward. In

the Roman time bronze finger rings were very common; they often have a small key combined with them, so that the security of the strong box was on the master's finger.

Bracelets of threaded beads, in deep bands, about a diameter wide, are shown on figures early in the IVth Dynasty. They are found of this same deep form in the XIIth and XVIIIth Dynasties. The finest were made of minute stone beads threaded on gold wires; the poorer of pottery beads, on threads held by bars pierced with holes, such as are frequently found. Bracelets of solid gold are found of a plain circular form as early as XIIth Dynasty; usually they have each end beaten out to a wire, which is lapped round the opposite shank, so that a sliding enlargement could be obtained. The date of these bracelets is probably pre-Greek, but this same system lasted for torques to late Roman time. The serpent bracelets are Ptolemaic and early Roman. In Coptic times plain brass bracelets are very common, sometimes with animals' heads at the ends. Iron was also used then.

Collars of long beads, arranged radially, are shown in the Vth Dynasty, and actually remain on the mummy of an early priestess now at Ghizeh. Beside these a narrow band around the neck was also worn, made of threaded beads. Such was worn by the lower classes more than the deep semicircular collar. In the XVIIIth Dynasty the collar threads were gathered at either end to a lion's head full-face, or, later, to a hawk's head. These great collars became an object of imitation, and the figure-heads of the sacred boats had immense collars of inlaid metal, imitating rows of beads and pendants. On mummy cases also these collars were painted, and an amulet of the collar in a small model form, made of gold inlaid with stones, is found on late mummies. In Coptic times torques of silver and bronze are very usual; the ends usually are wound round each other, so as to slide; sometimes they hook together.

Beads.—A simple string of beads was often worn around the neck, or several loose strings. The patterns and styles of these beads are of historical value, as they are so often found separately that they serve as indicators of dates. The characteristics of each period, marked in italics, are as follows:—IV–VIth Dynasties, green tubular pottery beads, and black tubular. XIIth, *spherical* beads of amethyst, carnelian, and transparent sard or agate; *garnet* beads; *cylinders* of green-glazed schist; *spherical* and very smooth beads of fine blue glaze; globular glazed beads with a *nick* at the end to imitate the groove in stone for starting drill. *Rude* small green glaze figures of hawks, bees, &c. XIIth and early XVIIIth, *long* tubular blue glazed beads, also with *spiral* black bands around them. *Very dark purple* globular beads, imitating garnet. The same of barrel form sprinkled with *crumbs* of white quartz flashed with blue glaze. Small beads *rolled* between finger and thumb on a thread, thin barrel form. XVIIIth Dynasty, *red jasper*, *black-brown agate*, *lotus bud or flower pendants*, *lenticular or quoit edged beads*, *small pendants* of flowers, &c., of green felspar, white quartz, red agate, black porphyry, &c. *Coloured pastes* of pottery ware coloured throughout, red, green, blue green, violet, &c. Glass, *black and white*, under Tahutmes III. Later in the XVIIIth Dynasty, *purple*, *indigo blue*, *violet*, blue, *green*, *bright yellow*, *clear brown yellow* and opaque red are all found. The forms are roughly spherical, with traces at the ends of the break of the glass thread from which they were wound, all of the beads having been made by *winding* on a wire. Long beads are also found, both wound and drawn tube. Patterned beads with *black and white eyes* in them are also usual, mostly as pendants. They continue into the XIXth Dynasty.

Glazed beads are *very small* in the earlier part of the XVIIIth Dynasty, some as minute as eighty to one grain weight. The colours are black, violet, blue, green, yellow, and red. In the later part of

the Dynasty larger beads appear, and pendants moulded of many forms. Flat *thin disc* beads, some almost of papery thinness, are frequent, usually blue, some black. Flower beads, moulded in a flat rosette form, threaded through the middle, belong to the end of the Dynasty.

The XIXth Dynasty appears to have only followed the same forms in a debased manner.

The XXIIInd Dynasty opens an entirely new line. The brilliancy of colours is gone, and only blueish green and *pale green* appear. *Shells* are frequent, and strings of discs cut from shell. *Soft stone* beads of calcite and alabaster, and pierced agate pebbles in the rough, are in the place of the finely cut jasper and agate beads of the XVIIIth, *pendant figures* of Isis and Horus, Bast, pig, sacred eye, &c., are very common. The glass is mainly clear indigo blue, in a *double cone* form, or rings or roughly globular beads of wine yellow.

In Roman and Coptic times glass is predominant, glaze having almost disappeared. The glass beads are roughly globular, rounded from *pieces of tube* nicked off; grass green and lemon yellow are the most usual colours, opaque red, black, white, and clear dark blue, also appear. Opaque *lemon yellow*, banded lengthways with *clear green* or *clear white*, is characteristic. The dark blue are largely pendants of rude lump forms, also *truncated cube* beads, and inlaid with red, white and black eyes. *Imitations* of emerald, rock crystal, and onyx are common. The Italian beads of black opaque body, covered with *spots* or *zigzags* of colour, are often found. Such are known in Italy from the 7th century B.C. down to the fall of Rome. Another variety has a body of blue, with eyes of red surrounded with yellow, or blue with white, *projecting* from the bead. Flat discs with the Christian monogram, surrounded by such eyes, show the period. Glass, with a coat of *gold or silver* included in the thickness of it, was often used for beads. *Bone* and *mother-of-pearl*

pendants were common, much like the rosaries, &c., still made in Palestine.

Buttons are found in Upper Egypt, apparently of the XVIIIth Dynasty, but always rather rude in work, and without any clearly Egyptian designs. They bear rude figures of men, tortoises or turtles, crocodiles, rosettes, hawks, and geometrical patterns. The materials are bone, steatite, and in one case pale amethyst. The stitching hole is through a loop at the back.

Kohl pots.—The small receptacles for the *kohl*, or eye paint, vary greatly in form and material. In the XIIth Dynasty they are wide, with a broad lip, and this pattern lasted in the beginning of the XVIIIth Dynasty. They are of alabaster, marble, or basalt, in most cases. In the XVIIIth Dynasty the tubular form becomes general, and appears in reeds, wood, glazed pottery often inscribed or figured, and rarely alabaster. Two or more tubes were joined together to hold different paints, varying in colour or medicinal properties. Many sportive decorations accompanied the kohl tube, a monkey seated embracing it, a monkey climbing up it, a seated nurse and child, &c. The paint for the eyes is named *mesdem*, and is mostly galena (*sulphide of lead*) roasted or unroasted; pyrolusite, oxide of copper, sulphide of antimony, and haematite are also found. Green colour is seen on the eyelids of figures of the IVth Dynasty or earlier, and green eye paint is found of silicate and carbonate of copper. The powders were mixed with gum into a soft paste or salve, and were then applied to the eye with a rod.

Kohl sticks.—The rods for applying the kohl were bulbous at one end, which was dipped in the salve and drawn along the eyelid. The materials known are hæmatite, bronze, wood and glass.

SCARABS.

See Case M, Divisions I., II., III., IV.

ORIGIN.—From the earliest historical times the beetle that was seen burrowing on the edge of the desert was consecrated in Egyptian minds as an emblem of the Creator, and we find it employed in the language with the ideas of creating, becoming, or being transformed. The reason of this meaning we can only infer from the insect's nature and habits. It may be seen toilsomely rolling a large ball up the sand of the western desert edge, and then burying it, an obvious parallel to the ball of the sun rolling over to its burial in the western desert. And when new life sprang from the eggs concealed in the ball, another parallel, with the new life of the returning sun, would occur to the primitive mind, always on the alert to seize any analogies or inferences that would explain the mystery of nature. That the sun is represented in later times between the feet of the beetle, as its ball, shows that this resemblance was familiar.

USE.—Why this sacred emblem should have been so favourite an ornament and amulet we cannot now fathom. But from the first monumental king, Sneferu, down to the last native dynasty, it is continually found used as a basis for engraving the names of kings. Such royal scarabs were laid with the dead, to place them under the protection of their former lord in the next world, and to ensure that they should follow him and share in all the immunities and privileges that so great a divine man would enjoy with the gods. Scarabs were also worn during life—as a fashionable ornament,—as a claim on the blessings that belonged to royalty,—and for official purposes of sealing in the king's name. This last use is pointed out by the frequent use of metal rings with royal names, which were doubtless used for official seals by those

entrusted with the royal property and affairs. As scarabs were also commonly employed for sealing letters and property—dozens of such sealings being found in any early town—it is obvious that those with royal names would have served as Government seals, especially those set in finger rings. This use as seals is also pointed out by the many found bearing private names. Such were the direct forerunners of the universal private seals of the East in modern times. No document is there valid without a seal, not even a private letter, and such is naturally the case in any civilisation where writing is not universal. In our land the use of seals has only remained in the case of official or state documents, which thus receive their validity.

These little seals and amulets give the most complete and interesting series of historical objects dated during the three or four thousand years of Egyptian civilisation. They illustrate the fluctuating art and skill of the various ages, they point out by their numbers the varying wealth of the people, and they have preserved for us the names and memory of many kings that would be otherwise unknown. Their service to history is far greater than is yet recognised; and in them we have, in their small size, often beautiful work, and historic value, a series which is to Egypt what coins are to Greece and Rome.

CYLINDERS AND PLAQUES.—Beside the scarab two other forms were used for the same purposes. The cylinder is found often in the IVth Dynasty, but always roughly cut in steatite or bone; it belongs in that period to a curious unexplained class of steatite cylinders, which generally have but rude imitations of hieroglyphics, and which probably belong to some particular race. Their use died out in the Vth Dynasty but revived in the XIIth-XIIIth, when they were commoner than scarabs; these later cylinders are mostly in hard stone and glazed, and are slender in form. Some large ones at the close of that age have two separate bands of

figures around them. After this, cylinders were but rarely found in the XVIIIth, XIXth and XXVIth Dynasties. The other type is the rectangular plaque. This appears as early as Khufu, but is most general with private names of officials under Ramessu II.

MATERIALS.—The art of glazing was fully used from the earliest to the latest age of scarabs; and most of them are cut in steatite or schist, and glazed with various colours. The shades of blue and green defy description, and can best be studied in the originals. Others are of pottery, similarly glazed, and many of these were moulded, and not hand-worked like the stone; such are commonest in the XIXth-XXth Dynasties. In all ages scarabs were sometimes made in hard stones. Amethyst appears in the VIth to XIIth Dynasties, and rarely in the XIXth. Green jasper in the XIIth, often in the XVIIIth, and but rarely on till the XXVIth Dynasty. Red jasper and carnelian mainly in the XVIIIth-XIXth Dynasty. While grey, drab, yellow and other unusual jaspers were employed in the XXVIth Dynasty. Obsidian appears in the XIIth Dynasty. And very rarely beryl, white quartz, shelly limestone, fossil wood, recent wood and ivory are found.

It was the fashion in the XIIth Dynasty to use plain scarabs of amethyst, faced with inscribed gold plates; three fine examples of these are in this Exhibition. And in all ages scarabs were often set in gold frames, and made up in finger rings.

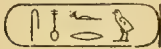
SUBJECTS.—Those objects here exhibited almost all bear royal or private names; but such are only the rarer varieties. The great bulk of scarabs have some small device, a scroll, a lotus, a sacred animal, a good wish, or a prayer to some deity; but as such are of minor importance, they are a better field for the seeker of pretty things and the patron of *bric-a-brac* than for historical research.

Some classes of unusually large scarabs are shown in Division VII. Under Amenhotep III., in the XVIIIth Dynasty, big scarabs were

LIST OF THE PRINCIPAL HISTORICAL KINGS OF EGYPT.

IVTH DYNASTY, 3998-3721 B.C. VTH DYNASTY, 3503-3322 B.C. XIITH DYNASTY, 2778-2565 B.C.

SENEFERU



KHUFU



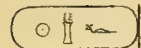
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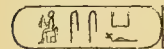
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DEDEFRA



SHEPSESRAF



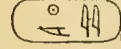
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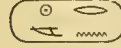
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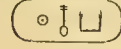
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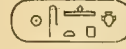
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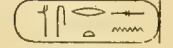
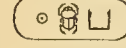
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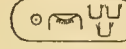
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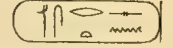
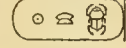
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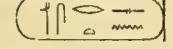
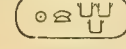
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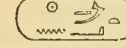
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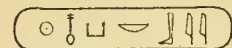
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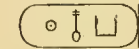
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VIITH-XTH DYNASTIES, 3322-2821 B.C.

NEBY



NEFERKARA



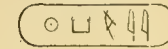
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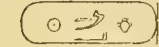
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KAMERYRA



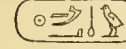
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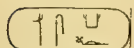
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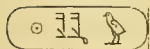
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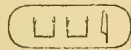
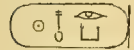
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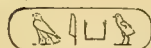
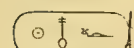
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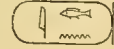
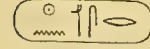
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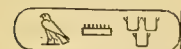
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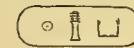
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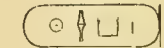
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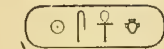
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XIIITH DYNASTY, 2565-2112 B.C.

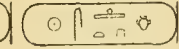
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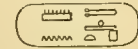
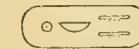
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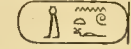
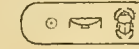
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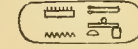
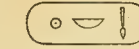
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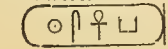
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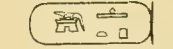
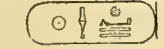
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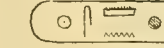
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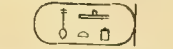
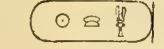
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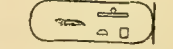
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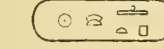
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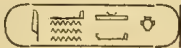
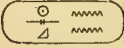
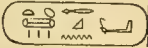
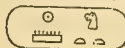

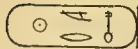

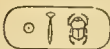
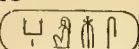
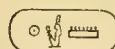
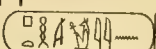
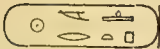
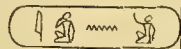
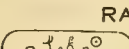
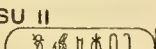
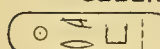
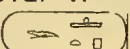
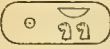


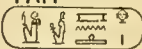
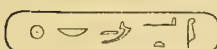

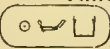
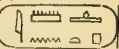
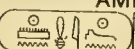
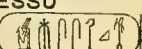


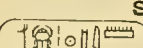
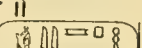
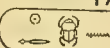


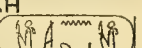
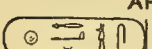
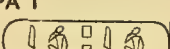
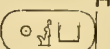
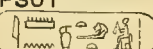
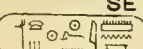
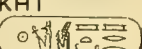

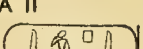
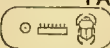
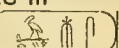

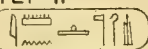
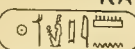
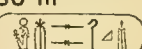
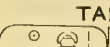
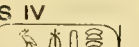
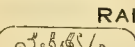
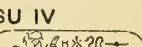


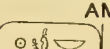

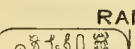
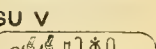
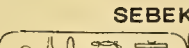


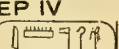
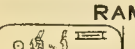
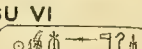
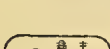
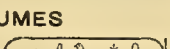

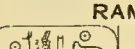

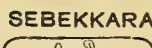
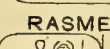
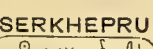
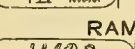
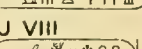
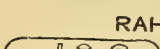
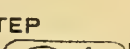
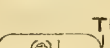
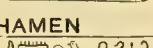
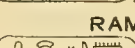
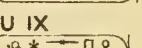
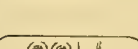
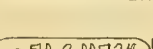
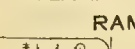
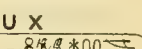
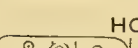
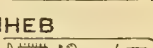
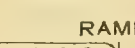
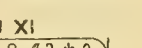
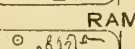
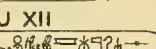
SEBEKHOTEP III



SEBEKHOTEP V



LIST OF THE PRINCIPAL HISTORICAL KINGS OF EGYPT.

<p>AAAB</p>  		<p>XVIITH DYNASTY, 1738-1587 B.C.</p>		<p>XIXTH DYNASTY, 1328-1168 B.C.</p>	
		<p>TAUAAKEN</p>  		<p>RAMESSU I</p>  	
<p>AY</p>  		<p>KAMES</p>  		<p>SETY I</p>  	
<p>ANA</p>  		<p>XVIIITH DYNASTY, 1587-1328 B.C.</p>		<p>RAMESSU II</p>  	
<p>SEBEKHOTEP VI</p>  		<p>AAHMES</p>  		<p>MERENPTAH</p>  	
<p>ABA</p>  		<p>AMENHOTEP I</p>  		<p>AMENMESSU</p>  	
		<p>TAHUTMES I</p>  		<p>SETY II</p>  	
<p>XVTH DYNASTY, 1998-1738 B.C.</p>		<p>TAHUTMES II</p>  		<p>SIPTAH</p>  	
<p>APEPA I</p>  		<p>HATSHEPSUT</p>  		<p>SETNEKHT</p>  	
<p>APEPA II</p>  		<p>TAHUTMES III</p>  		<p>XXTH DYNASTY, 1168-1033 B.C.</p>	
		<p>AMENHOTEP II</p>  		<p>RAMESSU III</p>  	
<p>UNPLACED EARLY KINGS</p>		<p>TAHUTMES IV</p>  		<p>RAMESSU IV</p>  	
<p>SEBEKEMSAF</p>  		<p>AMENHOTEP III</p>  		<p>RAMESSU V</p>  	
<p>SEBEKEMSAUF</p>  		<p>AMENHOTEP IV</p>  		<p>RAMESSU VI</p>  	
<p>DUDUMES</p>  		<p>ALTERED TO AKHENATEN</p> 		<p>RAMESSU VII</p>  	
<p>SEBEKKARA</p> 		<p>RASMENKHKASERKHEPRU</p>  		<p>RAMESSU VIII</p>  	
<p>RAHOTEP</p>  		<p>TUTANKHAMEN</p>  		<p>RAMESSU IX</p>  	
		<p>AY</p>  		<p>RAMESSU X</p>  	
		<p>HOREMHEB</p>  		<p>RAMESSU XI</p>  	
				<p>RAMESSU XII</p>  	

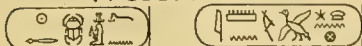
LIST OF THE PRINCIPAL HISTORICAL KINGS OF EGYPT.

XXIST DYNASTY, 1033-960 B.C.

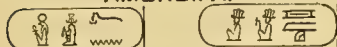
SIAMEN



PASEBKHANU I



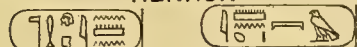
AMENEMAP



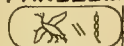
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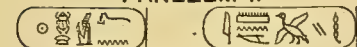
HERHOR



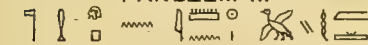
PANEZEM I



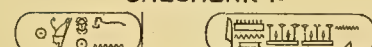
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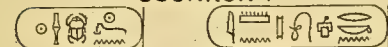
PANEZEM III

XXIIND DYNASTY, 960-795 B.C.

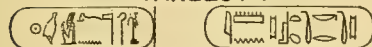
SHESHENK I.



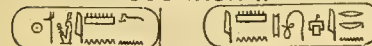
OSORKON I



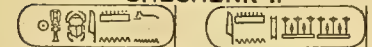
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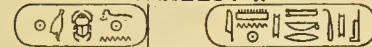
OSORKON II



SHESHENK II



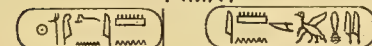
TAKELUT II



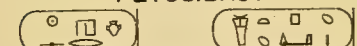
SHESHENK III



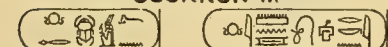
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XXIIIRD DYNASTY, 795-721 B.C.

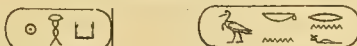
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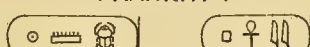
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XXIVTH DYNASTY, 721-715 B.C.

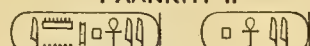
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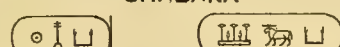
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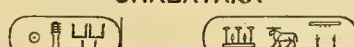
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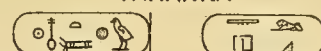
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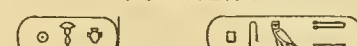
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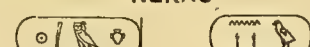
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XXVTH DYNASTY, 665-527 B.C.

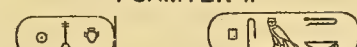
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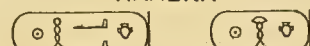
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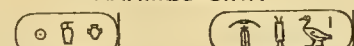
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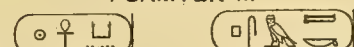
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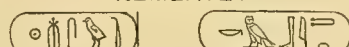
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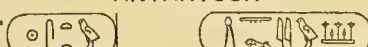
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XXVIITH DYNASTY, 527-406 B.C.

KEMBATET



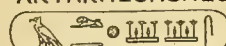
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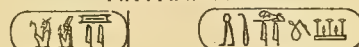
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ARTAKHESHSHES



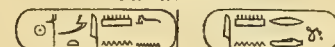
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XXVIIITH DYNASTY, 406-399 B.C.

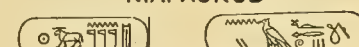
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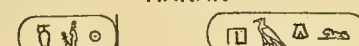
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XXIXTH DYNASTY, 399-378 B.C.

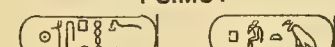
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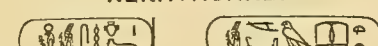
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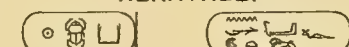
PSIMUT

XXXTH DYNASTY, 378-340 B.C.

NEKHTHORHEB



NEKHTNEBF



inscribed with long inscriptions of his lion hunts, his marriage, and other subjects. From the end of the XVIIIth Dynasty till about the XXIIIrd large scarabs were also inscribed with a portion of the ritual chapter concerning the heart, and were inserted in the mummies; hence they are called "heart scarabs." These generally bear the name of the person for whose mummy they were made; and when they were stolen and re-used the name was changed. One here has the old name ground out and another inserted; one has the old name cut away with the first line, and the end of the inscription ground away to put in a new name; and one has the latter half of the inscription ground away, and a fresh name and details added, beginning at the tail end of the scarab, while the first name remains at the head end.

To all who care for historical interest the scarab will always have a fascination; and these little things, that have survived thousands of years, will remain indestructible in the changes of the world, and delight other collectors and students hundreds of generations hence.

BRONZES.

See Cases J. K.

Though the mere accident of material is of little consequence to the importance of an object, yet for convenience it is usual to treat bronzes apart from the other art of their time in faïence, stone, wood, or ivory. As the figures illustrate but a short portion of Egyptian history, and have a special style due to the material, there is the more reason for grouping them together.

AGE.—The period during which bronze figures were made is particularly noticed in the present arrangement. Many figures bear dedications cast or chased upon the base ; and from the fashion of the dedicator's name we can infer with some probability the age of the bronze. The names of the rulers were followed by the common people, and Sheshenk in the XXIIInd, Amenardus in the XXVth, Psemthek in the XXVIth, set the fashion as much as Henrietta, Caroline, or Albert have led name-giving in England. Of course, such names linger on in use long after the first example, yet the absence of a common name from a group gives a probable later limit to its age. If in a long list of English names not one George was found, there would be good reason to date it before 1720. How common royal names become in a single century is seen at Defenneh, where—limited to that period of the XXVIth Dynasty—five out of seven rings show personal forms of royal names of that dynasty.

Now, in the present gathering of over two dozen bronzes with names, only five have names as late as the XXVIth Dynasty ; so, though no doubt some of those with names of the XXVth belong to the earlier part of the XXVIth, yet it is pretty clear that the majority are older than the XXVIth Dynasty. Moreover, those fixed to the XXVIth show a very different style of work in the face to that of the earlier bronzes, and preclude our placing others as contemporary with them. And not a single instance of the names of the XXXth Dynasty is to be seen. Hence the result of bringing together these examples may be broadly said to show that such dedicated figures began to be made about the XXIIInd Dynasty, say, 900 B.C., that they were commonest about the XXVth and early XXVIth Dynasty, say, 700 to 600 B.C., and that they became scarce after 600 B.C. This, of course, only points to the date of the fashion of inscribing dedications ; other bronzes were probably made until the Ptolemaic or Roman age, but for the history of art in bronze the dedicated examples must be the main source.

ART.—These results are of much value in estimating the relations of Egyptian and Greek art. During the critical period, just before the rise of art in Greece, we have not many dated examples of work in Egypt; and those, of great size or elaborate nature, may be considered to stand by themselves. But, on the other hand, in these bronzes we have what the common artist-workman was in the habit of doing; and they show the general level of ability in the country. It has been often supposed that the refinement of Greek art influenced the revived art of Egypt, but we now see that, so far as it affected the style, it can only have been for the worse. The best work here is of the age 900–700 B.C.; the fairly good style is of 700–600 B.C., and after that the prim, lifeless neatness, or else the clumsy aspect of the features, show that no improvement is to be looked for. But there can hardly be a question that these bronzes, so portable and so easily produced, may have had much to do with the development of art in Greece. Unhappily, we know but very little of early Greek bronze; the fragments from the Parthenon show, however, that it was probably in advance of the work in stone of the same age.

PRODUCTION.—From the earliest time the Egyptian modelled in wax; in the oldest tale of the IVth Dynasty a wax model is mentioned. The large bronzes, supposed to be of early age (in the Louvre), appear to be cast from a wax form; and certainly in the XVIIIth Dynasty the *cire perdue* process was so perfected that bronze was cast only $\frac{1}{30}$ th of an inch thick over an ash core, without any appreciable want of centering,—certainly true to $\frac{1}{100}$ th of an inch. This beautiful process, however, disappears in the later bronzes, and in the XXVIth Dynasty and onward they are generally cast solid. The core, and probably the mould also, was made of finely ground ash, mixed with just enough material to bind it; as no clay is apparent, probably a medium of gum or resin was used,

which became carbonised in the furnace. The core is always quite porous and friable, so that no contraction or warping could take place during the baking and melting out of the wax. A good deal of detail was put in by modelling on the wax, and bronzes sometimes show it plainly; but the surface of the bronze was generally chased and scraped over to finish it.

Hammer work appears in the bowls of the XVIIIth Dynasty; these are very thin, and in some cases beautifully elastic and flexible. After hammering, the surface was scraped in crossing directions to reduce it and smooth it. It was sometimes then chased with patterns, as in a small bowl here; or worked with *repoussé* figures, as in one here with a line of bulls.

The material used for metal work was pure copper, sometimes hardened with oxide of copper and arsenic in the earlier times. In the XVIIIth Dynasty, bronze was introduced; and in late times pot-metal, or copper and lead, is found.

W. M. FLINDERS PETRIE.



USHABTIU.

USHABTIU, or RESPONDENTS, were the working figures of Hades or of the nether world, they were intended to cultivate the fields for the deceased, water the canals, move the sand from the East to the West, and be ready when called.

They were made in the form of the god Osiris, bandaged with the hands protruding and crossed, in which they held usually a hoe, and sometimes two, or the crook and flail. They are composed of various materials, such as different stones, alabaster, faïence, wood, terra-cotta, and wax, and were placed in the tombs, either in wooden boxes, more or less decorative, strewn along the floor, or laid under the mummy itself.

These figures range in time from about the XIth to the XXXth Dynasty, a period of upwards of two thousand years, during which time the same forms were maintained, with certain variations, such as decoration, the shape of the wigs, position of the inscriptions, &c., indicative in a manner of the period at which they were made.

As, for instance, the earliest figures known have simply a vertical column of hieroglyphics down the front, setting forth the name of the deceased, with arms hidden beneath the bandages. Late in the XVIIIth Dynasty, the hands and arms were crossed, holding in one a hoe, and in the other a flail or sceptre. Later on, during the XXth Dynasty, a hoe was carried in each hand, and in one a cord was held, which was attached to a basket that was slung over the back. During the XIXth Dynasty the figures are sometimes represented as wearing a full skirt.

In the XIXth Dynasty inscriptions in horizontal bands first appeared, which contained the VIth Chapter of the Book of the Dead, in addition to the name and title of the persons for whom they were made. Figures are occasionally found which are inscribed with the usual formula, and have a blank space left for the name of the deceased person or Osirian, indicating that these figures were kept in stock by the undertaker, or perhaps the *Cher-heb*.

During the XXVIth Dynasty they assumed a quite different form, and can generally be identified by their style; they are hand moulded, and have the VIth Chapter horizontally placed round the legs of the figure; they are of compact composition or faïence, standing upon a square pedestal or foot, with a vertical plinth running up the back, and are bearded.

In the tombs of great persons, such as kings or high functionaries, many hundreds of Ushabti figures were deposited, as, for instance, in that of King Seti I. upwards of 700 were found, and in that of Heru'ta, at Hawara, Professor Flinders Petrie found them built up with solid masonry in recesses in the tomb to the number of 399, mostly of the best style of work; they were

arranged in rank-and-file, but this was an exception to the usual way of disposing them.

May not the practice of depositing the Ushabti figures in the tomb be a survival of the ancient custom of immolating slaves and retainers at the obsequies of a great man? The Egyptians being of a humane nature, detesting taking life unnecessarily, devised the plan of using the Ushabti figures to take their place.

F. G. HILTON PRICE.



LIST OF THE PRINCIPAL EGYPTIAN DIVINITIES.

ĀMEN-RĀ, the word Amen signifies "hidden." He was the principal god of Thebes, but after the Hyksos period his worship became general, he was King of the Gods, Lord of Lords, and had many other titles, he typified the sun in its strength. He is represented as a man walking, wearing a crown on his head, with disk and plumes.

ĀMSU, ĀMES MIN or KHEM, an ithyphallic god, representing the reproductive principle of nature and the harvest. He was worshipped principally at Chemmis, called in Greek times Panopolis, and now Āhmīm. He is represented similar to Amen, holding in his left arm a flail, and in his right the organ of generation.

AN HOUR, son of Rā, a form of Shu. His name signifies "leader of the heavens." He was principally worshipped at This. He is represented wearing plumes, and holding a cord in his hands.

ANPU, or ANUBIS, son of Osiris and Nephthys, the sun and the sun set. He typified the dusk or twilight, and was the god of burials, and as such is coloured black and wears the head of a jackal.

ANUPT, jackal-headed, was a form of Hathor, and a female form of the god Anubis, she symbolized the dawn or evening twilight. Probably worshipped at Denderah.

APIS, or HAP, a primordial god engendered by himself, he typified the sun, and was the second life of Ptah, of Tmu, Osiris and Ptah-Seker-Ausar. The seat of his worship was Memphis. He is represented in the form of a bull, also as a man wearing a bull's head.

APUAT, is jackal-headed, his name signifies "opener of the roads."

BAST, was the wife of Ptah and mother of Nefer-atmu. She typified the dawn, and represented the beneficent heat of the sun as a producer of vegetation. She is represented cat-headed, and was worshipped at Bubastis.

BES, was a god of Arabian origin, and has been identified with Set. He had many phases; he represented death in a bad sense. He appears as a warrior with sword and shield; as a dancer, and as a musician playing the harp or tambourine.

His head, which is of hideous proportions, upon a deformed body, is often found upon articles of the ladies' toilet, therefore he may be thought to have been a favourite with the fair sex. He probably typified the sun. He wears a large cornice of plumes on his head.

CHNEMU, or KHNUM, ram-headed, was father of the gods, maker of gods and men ; he is sometimes called the "modeller," and is represented at Philæ as making a man on the potter's wheel. He was chiefly worshipped in Nubia, and typified the sun. He wore plumes on the top of the ram's-head.

CHENSU, or CHONS, was son of Amen-Rā and Mut, he was called the "hunter," the "persecutor" and the "reckoner of time." He typified the moon and was worshipped at Thebes. Chensu is sometimes represented as hawk-headed and sometimes human-headed, wearing the moon's disk upon cow horns on his head.

GENII of the AMENTI, were the four children of Horus, representing the four cardinal points. Their names are Mestha, Hapi, Tuamāutef, and Qebhsenuf. Mestha is human-headed, Hāpi is ape-headed, Tuamāutef is jackal-headed, and Qebhsenuf is hawk-headed. They occur usually in faïence and wax. The heads of these genii formed the lids of vases for holding the intestines of the human body—which vases are incorrectly called canopic.

HĀPI, the NILE, called the "bringer of food" great lord of provisions, &c. No one knows his abode. In figures he is represented as a man, with water plants on his head, and with female breasts.

HARPACRAT, or HARPOCRATES, was the son of Osiris and Isis. His name signifies the infant Horus. He is the type of the rising sun, reborn daily, and is typical of eternal youth. He is represented naked, with finger of right hand to his mouth, wearing a large atef crown.

HATHOR, was lady of heaven, lady of the sycamore, daughter of Rā, and mother of Horus. She is called the "dwelling of Horus." She typified the dawn and the evening twilight. She is identified with all the principal goddesses, who, in different places, bear different names ; and is depicted with a cow's head or broad human face, with cow's ears.

HERU, or HORUS, was son of Osiris and Isis. He typified the sun in its full strength, and was styled the avenger of his father, as each morning he overcame Set—darkness, who had murdered his father Osiris. He is usually hawk-headed.

I-EM-HETEP, was the son of Ptah and Nut. He typified the rising sun and healer, and was worshipped principally at Memphis. He is usually represented as a man sitting upon a throne, with an open papyrus on his knees.

ISIS, or ÄUSET, was a daughter of Seb and Nut, the earth and sky. She was wedded to her mother before they were born. She is the mother of Horus, the sun in his strength. Isis typified the dawn and the sunset, and was one of the goddesses of the West. Figures of Isis are common, they often represent her as the mother nursing the infant Horus or Harpocrates, in which she was undoubtedly the prototype of the Virgin and Child. She is represented in female form, with the horns and disk of the sun or the throne upon her head,

MAÄT, goddess of law, personifying truth. She was daughter of the sun and lady of heaven. She is usually represented sitting on the ground bandaged, with her knees raised up, wearing an ostrich plume on her head. She was the wife of Thoth.

MAAHES, HOS, or ARIHOSNEFER, son of Rā and Bast, great god lord of Denderah. He was worshipped in Nubia as the "glaring lion," and is represented with a lion's head wearing plumes upon it.

MENHIT, a form of Sechet, worshipped at Esneh and typified the dawn. She is readily mistaken for Sechet, as she has the head of a lioness, but on her head she has a uræus.

MENTU-RĀ was lord of Thebes, and another form of Rā, and is hawk-headed, wearing a disk, in front of which are uræi and plumes.

MERSKER, or MERIT, was a form of Hathor. She was "ruler of the West," lady of the nightly heaven, regent of the double-earth, and of Hades. She is figured as a serpent with a human head.

MUT, the mother-goddess, wife of Ämen, lady of heaven and regent of all the gods. It is supposed that she typified the dawn; she is represented as a woman, wearing the crown of Upper and Lower Egypt.

NEHBKA, serpent-headed, personified the rejuvenescence of life, and was worshipped at Heracleopolis. He is depicted in faience with the body of an animal, with the head of a serpent.

NEFER-ATMU was the son of Ptah and Bast or Sechet. He typified the rising sun. He is usually depicted in human form with a head-dress of lotus flowers and plumes, and sometimes standing upon a lion.

NEITH was the daughter of Āmen Rā and Mut. She was mistress of women, lady of heaven and inventress of spinning. Her name signifies the shuttle, which was her emblem. She was worshipped at Sais, and probably represented the dawn. She is represented as a woman wearing the te'ser or crown of Lower Egypt.

NEPHTHYS was a daughter of Seb and Nut, sister of Osiris and Isis, married to Set, the darkness, and is said to be mother of Anubis, the dusk. She typified the sunset. She is associated with Isis weeping over the bier of Osiris; and is represented as a woman, wearing on her head the basket and house.

OSIRIS, or ĀUSAR, was the son of Seb and Nut. He married his sister Isis before they were born. He typified the sun of yesterday, slain by his brother Set, the darkness. He was worshipped throughout Egypt. He is always represented in the form of a mummy, wearing a conical crown with a plume on each side, holding a flail and crook in his hands.

PTAH, a primordial god, was styled the opener and architect of the universe, creator of the substance of the gods, &c. He is represented wearing a skull cap and bandaged as a mummy. He typified the morning sun.

PTAH-SEKER-ĀUSAR, a naked dwarf, with bow legs. He symbolised the form of Osiris, who is about to be transferred into the rising sun. He is sometimes seen standing on crocodiles, and has a beetle on his head.

RĀ was the principal deity in the Egyptian Pantheon, and was *par excellence* the great sun god, emblematical of the sun of to-day. He is supposed to have emanated from Nu. He was worshipped under various names in the different nomes of Egypt. He is represented of human form, with the head of a hawk wearing a disk upon it.

RANEN, allied to Merseker, presided over the productions of the earth and maternity. She is represented as a snake with a human head, surmounted with the horns of Hathor and a disk.

SATI, was styled the eye of Rā, lady of heaven, &c., and was worshipped in Nubia, and was probably a form of Isis, and as such typified the dawn. She is represented as a woman, wearing the white crown with horns on each side.

SEB, the great cackler, who produced the mundane egg. He was a son of Shu and married to Nut. Figures of him are very rare. He is figured as a man with a goose upon his head.

SEBEK, a son of Isis, and personified the sun of noon day. He was a great god, lord of the earth, wearing the head of a crocodile. He was worshipped before the XIIth Dynasty at Ombos.

SECHET, described as beloved of Ptah, was worshipped at Bubastis and at Memphis, and represented the fiery dawn. She was nearly allied to Bast, and was formerly known by that name. She always wears the head of a lioness, in distinction to Bast, who has that of a cat.

SELK, or SERQ, a form of Isis and a daughter of Rā. She typified the dawn and has been called the eye of the sun. She wears a scorpion as her head-dress.

SET, or SUTEKH, was the son of Seb and Nut, and wife of Nephthys. His worship was of great antiquity, dating back to the old Empire. He typified darkness, and was daily at war with Osiris. He is always depicted of human form, with the head of a strange animal with large square topped ears.

SPHINX, represented Harmachis, or Horus on the horizon, and is figured as a lion with a human head.

SHU, was the eldest son of Rā and Hathor, and twin brother of Tefnut. He represented the dawn or sunlight, or the air, and in his association with Tefnut probably typified the constellation of the Gemini. Shu is of human form, usually seen kneeling, holding up the disk of the sun.

TEFNUT, was a daughter of Rā, and sister and wife of Shu. She usually wears the head of a lion with disk and uræus, and typifies the dew or moisture.

THOUEIS or TAURT, was the wife of Set, mistress of the gods. Depicted with the head of a hippopotamus, standing, with the tail of a crocodile behind. She personified the Great Bear, and is represented as devourer of the wicked.

THOTH or TEHUTI, was the son of Khnemu, and was called the measurer, scribe of the gods, inventor and patron of arts and sciences, and many other titles. He was supposed to have been self-produced. He is represented of human form, with the head of an ibis and typified the moon.

TMU, or ATMU, was a primordial god and typified the setting sun, and as such was called the "Closer." He was worshipped at Heliopolis, and is represented of human form, wearing the crown of Upper and Lower Egypt.

F. G. HILTON PRICE.



The thanks of the Committee are due to Miss Hilton Price,
Dr. H. Schäfer and Mr. Towry Whyte, for assistance in cataloguing
the Collection.

*The Initial letters which follow the description of each object in the
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M G	REV. WILLIAM MACGREGOR.
T W	E. TOWRY WHYTE, ESQ.



CATALOGUE.

Case A.

Vases in Stone, mostly of the Ancient Empire, in the left hand division; in the right hand division, Vases and other objects in Alabaster of various periods.

- | | |
|---|----|
| 1 BOWL. Grey granite. IVth Dynasty. H. 5 in. | FP |
| 2 VASE, with two handles. Black and white granite. Ancient Empire. From Abydos. H. $6\frac{1}{2}$ in. | MG |
| 3 VASE, with two handles. Black basalt. Ancient Empire. H. $3\frac{1}{2}$ in. | HP |
| 4 BOWL. Basalt. Ancient Empire. H. $4\frac{1}{8}$ in., D. $8\frac{1}{2}$ in. | M |
| 5 BOWL. Black basalt. Old Kingdom. W. 4 in. | FP |
| 6 BOWL. Granite. Ancient Empire. H. $2\frac{5}{8}$ in., D. $7\frac{1}{8}$ in. | HW |
| 7 BOWL. Slate. D. $9\frac{7}{8}$ in. | M |
| 8 UNGUENT VASE. Red variegated marble. Ancient Empire. H. $1\frac{7}{8}$ in. | HW |
| 9 STIBIUM VASE, with cover. Granite. H. $2\frac{7}{8}$ in. | HW |
| 10 VASE. Granite. H. $1\frac{1}{2}$ in. | HW |
| 11 VASE, with two pierced handles. Steatite. H. $3\frac{7}{8}$ in. | M |

- 12 STIBIUM VASE, inscribed with the name of "Queen Ahmes-Nefertari, living." (*Note*.—The word "living" shows that the vase dates from the XVIIIth Dynasty.) Marble. From Thebes. H. 2 in. H W
- 13 KOHL VASE, of semi-globular form, upon a circular flat foot; flat top. Green mottled steatite. From Thebes. H. $2\frac{1}{4}$ in. H P
- 14 KOHL VASE, with hæmatite stibium rod. Blue alabaster. H. $1\frac{5}{8}$ in. F G
- 15 KOHL VASE, globular body, with flat base, narrow neck, and flat top. Brown porphyry. From Thebes. H. 2 in. H P
- 16 STIBIUM VASE. H. $2\frac{7}{8}$ in. H W
- 17 STIBIUM VASE. Alabaster. H. $1\frac{1}{2}$ in. H W
- 18 KOHL VASE, globular body. From Thebes. Blue alabaster. H. $1\frac{5}{8}$ in. D. $2\frac{1}{8}$ in. H P
- 19 VASE. Blue alabaster. H. $1\frac{5}{8}$ in. H W
- 20 VASE, with two handles. Black and white granite. Ancient Empire. H. $4\frac{3}{4}$ in. M G
- 21 STIBIUM VASE. Grey alabaster. H. $1\frac{1}{2}$ in. F P
- 22 BOWL. Granite. Ancient Empire. H. $1\frac{1}{8}$ in. H W
- 23 VASE. Limestone. From a tomb at Assouan. H. $2\frac{1}{8}$ in. H W
- 24 VASE. Marble, with two gold handles. From Abydos. H. $1\frac{1}{4}$ in. M G
- 25 VASE. Yellow marble, with two gold handles. From Abydos. H. 2 in. M G
- 26 STIBIUM VASE. Granite. H. $1\frac{3}{8}$ in. H W
- 27 STIBIUM VASE. Granite. Ancient Empire. H. $2\frac{1}{4}$ in. H W
- 28 VASE. Granite. H. $1\frac{3}{4}$ in. H W

- 29 VASE, with two handles. Black and white granite. Ancient Empire. From Abydos. H. $2\frac{1}{2}$ in. M G
- 30 VASE, with two handles. White marble. From Abydos. H. $3\frac{3}{8}$ in. F P
- 31 CENOCHOE. Granite. XVIIIth Dynasty. H. $3\frac{1}{2}$ in. *Rev. Herbert Wilson.*
- 32 VASE. Granite. H. $2\frac{1}{2}$ in. H W
- 33 BOWL. Granite. Ancient Empire. H. $3\frac{1}{4}$ in., D. $7\frac{7}{8}$ in. H W
- 34 BOWL. Granite. Ancient Empire. H. $2\frac{1}{2}$ in., D. $10\frac{7}{8}$ in. H W
- 35 BOWL. Black and white granite. Ancient Empire. H. $1\frac{1}{2}$ in. H P
- 36 VASE, or Cup, for cosmetics. Syenite. From Sakkârah. H. $1\frac{3}{4}$ in., D. 3 in. H P
- 37 VASE, with two handles. Ancient Empire (?). H. $3\frac{3}{4}$ in. M
- 38 TABLE, from a tomb. Diorite. IVth Dynasty. D. 14 in. F P
- 39 VASE, with two handles. Black and white granite. Ancient Empire. H. $2\frac{1}{2}$ in. M G
- 40 BOWL. Black and white granite. Ancient Empire. From Benha. D. $8\frac{1}{4}$ in. H P
- 41 UNFINISHED DISH. Basalt. Ancient Empire. D. $7\frac{3}{8}$ in. M
- 42 VASE. Alabaster. H. $2\frac{1}{4}$ in. F P
- 43 VASE. Alabaster. H. $4\frac{1}{2}$ in. F P
- 44 DISH. Quartz. D. 9 in. F P
- 45 VASE. Alabaster. H. $1\frac{1}{4}$ in. F P
- 46 VASE. Alabaster. H. $3\frac{3}{4}$ in. F P

47	STIBIUM VASE. Alabaster. H. $1\frac{1}{4}$ in.	H W
48	VASE. Alabaster. H. $1\frac{3}{4}$ in.	H W
49	VASE, with two handles. Alabaster. H. 9 in.	F P
50	HEAD OF SERAPIS. Alabaster. H. 4 in.	H W
51	CYLINDRICAL VASE. Alabaster. H. 2 in.	H W
52	STIBIUM VASE. Alabaster. H. $1\frac{1}{8}$ in.	F P
53	VASE, on foot. Alabaster. D. 6 in.	H P
54	DISH. From the Pyramids of Abusir. Banded alabaster. Ancient Empire. D. $10\frac{1}{2}$ in.	T W
55	VASE. Alabaster. H. $3\frac{1}{4}$ in.	H W
56	BOWL. Alabaster. D. 3 in.	M
57	VASE. Alabaster. H. 3 in.	M
58	VASE, cup shaped. Alabaster. H. $1\frac{5}{8}$ in., D. 3 in.	H W
59	TRIPLE UNGUENT VASE. From Sakkarah. Alabaster. H. $2\frac{7}{8}$ in.	H P
60	ALABASTRON. Alabaster. H. 6 in.	H P
61	FLAT VASE. Alabaster. H. 2 in., D. 4 in.	H W
62	VASE, with two handles (broken). Alabaster. H. 2 in.	M
63	AMPHORA-SHAPED VASE, with one handle and pointed base. Alabaster. H. $4\frac{5}{8}$ in.	K
64	VASE, with two handles. Alabaster. H. $2\frac{1}{2}$ in.	M
65	UNGUENT VASE. Alabaster. H. $2\frac{1}{4}$ in.	H W

66 BOWL. Alabaster. D. $4\frac{3}{8}$ in.

Walter L. Nash, Esq.

67 ALABASTER VASE, inscribed with the prenomen of Amenhotep II. XVIIIth Dynasty. 6 in.

H P

68 CUP. Alabaster. H. $2\frac{1}{2}$ in.

M

69 VASE. Alabaster. H. $3\frac{3}{8}$ in.

H W

70 VASE. Alabaster. H. $2\frac{3}{8}$ in.

H W

71 UNGUENT VASE. Alabaster. H. $1\frac{5}{8}$ in.

H P

72 STIBIUM VASE and cover. Alabaster. H. $2\frac{1}{2}$ in.

H P

73 VASE. Alabaster. H. $2\frac{1}{4}$ in.

H W

74 VASE. Alabaster. H. $4\frac{1}{2}$ in.

M

75 STIBIUM VASE. Alabaster. H. $2\frac{1}{4}$ in.

H W

76 STIBIUM VASE and cover. Alabaster. H. $2\frac{3}{4}$ in.

H W

77 STIBIUM VASE. Alabaster. H. $2\frac{3}{8}$ in.

H W

78 VASE. Brown limestone. H. 2 in.

F P

79 VASE. Brown limestone. H. $4\frac{1}{2}$ in.

F P

80 COVER TO VASE. Alabaster. H. 1 in., D. $2\frac{1}{4}$ in.

H W

81 VASE. Alabaster. H. $4\frac{5}{8}$ in.

F P

82 DISH. Alabaster. XIIth Dynasty. From Illahun. D. 14 in.

F P

83 BOWL. Banded alabaster. H. $3\frac{3}{4}$ in.

H P

84 LIBATION VASE, of elongated form. Alabaster. From Thebes. H. 10 in.

H P

- | | | |
|----|--|-----|
| 85 | FRAGMENT OF A VASE, with head. Alabaster. | H W |
| 86 | DISH. Alabaster. XVIIIth Dynasty. D. $4\frac{1}{2}$ in. | F P |
| 87 | INLAY. Head of a Hittite Chief. Alabaster (?). XVIIIth Dynasty. H. $5\frac{3}{4}$ in. | M G |
| 88 | ALABASTRON. Banded alabaster. H. $7\frac{3}{8}$ in. | H P |
| 89 | TOILET VESSEL. Alabaster. D. $2\frac{3}{4}$ in. | M |
| 90 | ALABASTRON. Alabaster. Ancient Empire. H. 3 in. | M |
| 91 | BOWL, with two handles. Alabaster. Style of Ancient Empire. D. 6 in. | H P |
| 92 | DISH. From the Pyramids of Abusir. Banded alabaster. Ancient Empire (?).
D. $13\frac{3}{8}$ in. | T W |
| 93 | ALABASTRON. Alabaster. H. 9 in. | H W |
| 94 | AMPHORA-SHAPED VASE. Alabaster. New Empire. H. $8\frac{1}{2}$ in. | F P |
| 95 | DUCK-FORM DISH. Alabaster. XVIIIth Dynasty. L. $4\frac{1}{4}$ in. | F P |
| 96 | VASE, with two handles. Alabaster. H. 2 in. | H W |
| 97 | LID OF VASE, inscribed with the name of Nefer Ka-ta. Alabaster.
VIth Dynasty. D. $6\frac{1}{4}$ in. | T W |
| 98 | LID OF VASE, inscribed with the name of Pepi. Alabaster. VIth Dynasty.
D. $4\frac{1}{2}$ in. | T W |
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Case B.

Sculpture in Stone, heads, statuettes, and a small selection of Sculptors' models.

- 1 HEAD OF A PRINCE. Alabaster. IVth-VIth Dynasty (?). H. $1\frac{1}{4}$ in. F P
- 2 HEAD. From Coptos. Limestone. IVth Dynasty (?). H. $1\frac{3}{8}$ in. F P
- 3 BUST OF A FEMALE. Green basalt. XIIth Dynasty. H. $4\frac{3}{8}$ in. F P
- 4 HEAD OF A DANCER. From Negada. Limestone. H. 1 in. F P
- 5 HEAD OF A QUEEN. From Coptos. Steatite. XIXth Dynasty. H. 1 in. F P
- 6 TRIAL PIECE. Head of a king. Limestone. H. $3\frac{1}{2}$ in. F G
- 7 TRIAL PIECE. Head of a king. Limestone. H. $7\frac{1}{4}$ in. M G
- 8 CYNOCEPHALOUS, seated upon a pedestal, a collar round neck to which is suspended a pectoral, with the figure of an Ibis; a plinth at the back is inscribed with a dedication, the scribe and prophet of At. Neterti-neterti-āa, a great God Lord of Heaven. Limestone. H. $5\frac{3}{8}$ in. H P
- 9 ISIS AND HORUS. Smaragdite. H. $3\frac{3}{8}$ in. F P
- 10 FIGURE OF PE-NAB, the potter, maker of dishes in the temple of Amen. Steatite. H. $2\frac{7}{8}$ in. *Miss Brocklehurst.*
- 11 HEAD OF A KING. Greenstone. H. 8 in. *J. Travers Smith, Esq.*
- 12 WEIGHT, flat base, and oval top, inscribed with the Cartouche of Psameticus. Basalt. XXVIth Dynasty. 14·840 grains. H P
- 13 WEIGHT, oblong and rectangular, bearing the Cartouche of Khufu. Basalt. IVth Dynasty. 2,060 grains Aeginetan standard. (See Griffith, "Notes on Egyptian Weights and Measures." Proc. Soc. B. Arch., June, 1892.) H P

- 14 HEAD OF A KING. Foreign type, so-called Hyksos. Hard serpentine. IXth Dynasty. H. 6 in.

University Coll: Edwards Col.

- 15 KNEELING FIGURE OF A PRIEST holding a vase in front. Hard brown limestone. XIth Dynasty. H. $3\frac{3}{4}$ in.

W. Rome, Esq., F.S.A.

- 16 STANDING FIGURE OF QUEEN TAI, wife of Amenophis III. Inscribed: "The Princess who is in great favour, the great wife of the King Tai, "beloved by Isis." Limestone. H. $4\frac{1}{2}$ in.

Miss Brocklehurst.

- 17 FIGURE walking, dedicated to Antef, son of Nech-ta. Steatite. XIth Dynasty. H. $8\frac{3}{4}$ in.

Miss Brocklehurst.

- 18 GROUP OF THREE FIGURES, inscribed for "Khenti Kheti, daughter of Keshu Khenti Khetihotep, son of Aukat Keshu, son of Auket." Brown limestone. XIth Dynasty. H. $4\frac{1}{2}$ in.

F P

- 19 HEAD OF A STATUE, with short black wig. White calcareous stone. IVth Dynasty. H. $4\frac{1}{2}$ in.

H P

- 20 HEAD OF A PRIEST. Shaven head. From Halfa. Stone. H. $2\frac{3}{4}$ in.

F G

- 21 SEATED STATUE OF KAMES. From Eshmunên. Black basalt. XVIIth Dynasty. H. $8\frac{1}{2}$ in.

F P

- 22 TORSO of a Princess of Khu-en-aten. From Tel-el-Amarna. Quartzite. XVIIIth Dynasty. H. 6 in.

F P

- 23 SCULPTOR'S TRIAL SLAB, with King walking. Ptolemaic. Limestone. H. 6 in.

F P

- 24 ARTIST'S TRIAL PIECE. Limestone.

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- 25 ARTIST'S TRIAL PIECE. Limestone.

Walter L. Nash, Esq.

- 26 ARTIST'S TRIAL PIECE. On one side, part of a figure with collars; on the other a right foot. From Tel-el-Amarna. Limestone.

Walter L. Nash, Esq.

- 27 ARTIST'S TRIAL PIECE. On one side, the head of Khu-en-aten; on the other, a right foot wearing a sandal. From Tel-el-Amarna. Limestone. K
- 28 ARTIST'S TRIAL PIECE. On one side, a portrait of Thii; on the other, another portrait, eyes, &c. From Tel-el-Amarna. Limestone. F P
- 29 ARTIST'S TRIAL PIECE. Portrait of Khu-en-aten. Limestone. F P
- 30 ARTIST'S TRIAL PIECE. Head of a lion. Limestone. H. 2 in. F P
- 31 PLASTER CAST OF THE HEAD OF AN IBIS. H. 5 in. F P
- 32 ARTIST'S TRIAL PIECE. Head of woman, probably a portrait, finely sculptured upon it. Tel Basta. Basalt. 6 in. by $4\frac{1}{2}$ in. H P
- 33 HEAD. From Tel-el-Amarna. Limestone. F P
- 34 HEAD OF KHU-EN-ATEN, from a Ushabti. Black granite. XVIIIth Dynasty. H. $2\frac{1}{2}$ in. F P
- 35 ARTIST'S TRIAL PIECE. Sechet, seated. Limestone.
South Kensington Museum.
- 36 FRAGMENT OF STATUE OF ISIS, seated, with Horus. Stone. XXVIIth Dynasty. H. $2\frac{1}{2}$ in. H W
- 37 HEAD OF A MAN. Ptolemaic. Black basalt. H. 4 in. H W
- 38 HEAD OF A MAN. Saitic. Black basalt. H. $3\frac{1}{2}$ in. H W
- 40 HEAD OF A FUNCTIONARY. Black basalt. H. $6\frac{1}{2}$ in. M G
- 41 HEAD OF A FIGURE OF SECHET. Limestone. H. $4\frac{5}{8}$ in. F P
- 42 BUST OF A GIRL FROM A STELA. Limestone. XVIIIth Dynasty. H. 4 in. F P
- 43 HEAD OF SERAPIS. Roman period. Green basalt. H. 5 in. H W
- 44 PORTION OF A FIGURE. From Naucratis. Alabaster. H. $3\frac{3}{8}$ in. F P

- 45 STANDING FIGURE, wearing cloak. From Naucratis. Stone, painted. H. $3\frac{1}{2}$ in.
F P
- 46 STANDING FIGURE, wearing a cloak. From Naucratis. Limestone H. $6\frac{1}{4}$ in.
F P
- 47 BUST OF A PRINCE (?) in rôle of Horus, with side-lock, earrings, necklace and pendants, with a bird in his left hand, under which he carried a bag. Calcareous stone. H. $2\frac{1}{2}$ in.
H P
- 48 FIGURE, wearing large black wig, playing a harp which is coloured red and black. From Drah-abul-Neggeh. Stone. H. $4\frac{3}{8}$ in.
K
- 49 A WOMAN, playing the harp. Remains of painting. From Drah-abul-Neggeh. Limestone. XIIth Dynasty. H. $2\frac{3}{8}$ in.
H W
- 50 DOLL, with large wig, painted black. Limestone. H. $4\frac{3}{4}$ in.
H W
- 51 DOLL, with large wig. Limestone. H. 8 in.
M G
- 52 BUSTS OF AN OFFICIAL AND WIFE. Limestone, painted. XVIIIth Dynasty. H. 6 in.
University Coll: Edwards Col.
- 53 TWO WRESTLERS. Traces of painting. From Drah-abul-Neggeh. Limestone. XIIth Dynasty. $5\frac{1}{2}$ in.
H W
- 54 DOLL. Limestone, painted. H. $3\frac{1}{2}$ in.
H W
- 55 SEATED FIGURE of the royal officer, Neb-senne. Dedicated in the Temple of Mentu of Erment by his son Mennu. Limestone, painted. XVIIIth Dynasty. H. $7\frac{3}{4}$ in.
F P
- 56 RECUMBENT FIGURE OF A FEMALE. From Gurob. Limestone, painted. H. $4\frac{3}{4}$ in.
F P
- 57 KHUENATEN, queen and princess, headless. From Tell-el-Amarna. Limestone. H. 6 in.
F P
- 58 CIPPUS OF HORUS. A fragment; fine work. Limestone. H. $3\frac{1}{2}$ in.
H P

- 59 CYNOCEPHALOUS APE, seated in front of a scribe's ink-pots of cartouche shape.
From Koft. Steatite. H. $2\frac{3}{4}$ in. by $3\frac{7}{8}$ in. F G
- 60 HEAD OF AMEN. From Koft. Limestone. H. $5\frac{1}{4}$ in. F P
- 61 OSIRIS. Eye, beard and flail gilded. Steatite. H. $12\frac{7}{8}$ in. M G
- 62 OSIRIS. Feet gone. Sakkarah. Green basalt. XXVIth Dynasty. H. $8\frac{1}{4}$ in. H P
- 63 KOHL VASE, in form of an ape holding a small vase. From Thebes.
Blue alabaster. XIIth Dynasty. H. $3\frac{1}{4}$ in. H P
- 64 PECTORAL, with loop at the top, having a representation of Isis suckling Horus,
kneeling in the midst of lotus plants, around which are Ra, Hathor, Anubis,
and perhaps Thoth. Mother-of-emerald or felspar. $3\frac{3}{4}$ in. by $3\frac{1}{4}$ in. H P
- 65 HEAD OF A KING, with helmet and uræus. Sandstone. H. 4 in. M G
- 66 PECTORAL in form of a naos with Scarabæus in relief, in a boat, with Isis and
Nephthys on either side. Basalt. 4 in. by $3\frac{1}{2}$ in. M G
- 67 FIGURE OF HARPACRAT, seated on a throne supported by lions; right leg
broken off. Green basalt. $3\frac{5}{8}$ in. M G
- 68 SEATED FIGURE OF THE OFFICIAL ANU. Granite. XVIIIth Dynasty. H. 7 in. M
- 69 PART OF SCENE OF MONKEY DRIVING A CHARIOT. From Gurob. Limestone.
XIXth Dynasty. H. $3\frac{1}{4}$ in. F P
- 70 BASE OF STATUETTE, inscribed. From Medūm. $5\frac{1}{8}$ in. by $2\frac{3}{4}$ in. K
- 71 FRAGMENT OF SEATED FIGURE. Two lions standing beside the chair.
Limestone. F P

Case C.

- | | | |
|----|--|----|
| 1 | VASE, with cartouches of Ramses II. and Nefertari. Alabaster. Mounted in gold, with silver foot. H. $4\frac{1}{2}$ in. | FP |
| 2 | FACE, for inlaying. Red glass. H. $1\frac{1}{2}$ in. | FP |
| 3 | VASE, inscribed with the banner-title of Khufu. Alabaster. H. $8\frac{7}{8}$ in.
<i>Liverpool Museum.</i> | |
| 4 | FACE, for inlaying. Red glass. H. $1\frac{1}{8}$ in. | FP |
| 5 | BOTTLE. The body egg-shaped, with long neck, slightly increasing towards the top. Ptolemaic period. Silver. H. 6 in. | HW |
| 6 | POT, cylindrical. Plain. Ptolemaic period. Silver. H. $2\frac{1}{4}$ in. | HW |
| 7 | VASE, engraved with leaf-pattern. Silver. H. $3\frac{3}{4}$ in. | HW |
| 8 | NEFERTUM, with lotus-flower head-dress. Silver. H. $4\frac{3}{16}$ in. | E |
| 9 | FULL-SIZED HELMET OF POTTERY. Green glaze, bearing in front the name of the Osirian, Har-Psantik. XXVIth Dynasty. Porcelain. H. $7\frac{3}{4}$ in. | MG |
| 10 | OSIRIS. From Koft. Silver gilt. H. $3\frac{1}{4}$ in. | FP |
| 11 | BOWL, with expanding rim. Ptolemaic period. Silver. D. $4\frac{3}{4}$ in. | HW |
| 12 | RING. Silver. | HP |
| 13 | RING. Silver. | HP |
| 14 | RING. Silver. | HP |
| 15 | CAT, seated, for suspension ; front legs broken off at knees. Silver. H. $\frac{7}{8}$ in. | HP |
| 16 | ICHNEUMON, walking, for suspension. Electrum. L. $1\frac{1}{4}$ in. | HP |

- 17 HARPACRAT, seated, wearing the atef crown; left arm is broken off, right hand holding sceptre. Silver. H. 1 in. H P
- 18 GIRDLE-TIE. Silver. $\frac{7}{8}$ in. H P
- 19 SPOON, with long bowl and handle. Ptolemaic period. Silver. L. $10\frac{1}{2}$ in. H W
- 20 HAWK, wearing the double crown. Silver, plated on composition. $2\frac{5}{8}$ in. K
- 21 NEFERTUM. Silver. $3\frac{3}{8}$ in. H W
- 22 ANHOUR, wearing the plumes, and holding the cord in both hands. Silver. H. $1\frac{7}{8}$ in. K
- 23 ANHOUR. Silver. H. $1\frac{7}{8}$ in. H W
- 24 AMEN-RA, standing. Silver. H. $2\frac{1}{2}$ in. *W. Rome, Esq., F.S.A.*
- 25 HARPACRAT, seated, with double crown. Silver. H. $2\frac{1}{2}$ in. F P
- 26 HARPACRAT, seated, with double crown. Silver. H. $3\frac{5}{16}$ in. F P
- 27 HARPACRAT, standing, with double crown. Feet lost. Silver, bracelet and earring of gold. H. $3\frac{1}{4}$ in. M G
- 28 JACKAL, inscribed MAXIMOS ΦΑΡΒΙΑΙΘΙΤΗΣ ΠΑΧΩΤΟΣ ΙΕΡΕΥΣ ΑΝΟΥΒΙΟΣ ΨΟΤΩΣ. Silver. H. $3\frac{3}{8}$ in., L. $3\frac{1}{4}$ in. *Count Tyszkiewicz.*
- 29 STATUE OF A KING, kneeling, hands turned palm downwards over his knees. crowned with helmet and uræus. Silver. $2\frac{5}{8}$ in. *Count Tyszkiewicz.*
- 30 SECHET, lioness-headed, with bracelets on her wrists and a collar on her neck; feet broken off. Silver. H. $2\frac{1}{2}$ in. H P
- 31 KHNEMMU, walking, ram-headed, wearing the Atef crown; for suspension. Silver. H. $1\frac{1}{16}$ in. F G
- 32 LIONESS HEAD, from an Ægis of Sechet. Butastis. Silver. H. $1\frac{1}{4}$ in. H P

- 33 BES, with other deities, standing on two crocodiles. Faience, blue glaze.
XXVIth Dynasty. H. $1\frac{1}{4}$ in.

H W

- 34 MOULD for making various figures and amulets. Basalt. $2\frac{1}{4}$ in. by $1\frac{11}{16}$ in.

H W

- 35 FIVE FIGURES OF EROS, winged. Bought at Alexandria. Greek period.
Terra cotta.

H P

- 36 FROG, horus crowned with disk and four-headed ram. Lapis lazuli.
 $\frac{1}{2}$ in., $1\frac{1}{2}$ in., $\frac{3}{4}$ in.

K

- 37 CAT, seated, for suspension. Granite. H. $1\frac{7}{8}$ in.

W. Rome, Esq., F.S.A.

- 38 FIGURE OF RĀ, seated, hawk-headed, crowned with the disk, and holding the
feather. Bronze, inlaid with glass paste. H. $3\frac{3}{4}$ in.

Harrow School Museum.

- 39 MESTHA, one of the four sons of Horus, representing the cardinal points. Wax.
XXVIth Dynasty. H. 4 in.

F G

- 40 HAND OF A MUMMY, with four gold rings on the fingers; the bezel of one ring
being a hedgehog, and of two others obelisks, in lapis lazuli.

Liverpool Museum.

- 41 SCARAB. Glass. XXth Dynasty. $2\frac{1}{4}$ in. by $1\frac{5}{8}$ in.

K

- 42 ÆGIS OF THE GODDESS BAST, lion-headed, with a collar on which is the
goddess Nut, or the celestial waters, and rows of papyrus and lotus flowers;
at the sides, heads of hawks; behind, two cartouches, "the royal mother,
"royal wife, Ta-ta-Bast, ever living," and "Son of the Sun, Un-Sark-[an],"
the names of a Queen (unregistered) and King of the XXIInd Dynasty.
Electrotype of the original in the Louvre. H. $3\frac{1}{8}$ in.

H P

- 43 HEART SCARAB OF BLACK BASALT, on a gold ring, which went round the neck
of the mummy. $2\frac{1}{8}$ in. by $1\frac{1}{2}$ in.

M G

- 44 HEAD OF BES, probably part of a dagger. Formerly inlaid. Glass paste to
imitate lapis lazuli. 2 in. by $1\frac{3}{4}$ in.

Count Tyszkiewicz.

- 45 HANDLE OF TRAY, formed of two conventional lotus flowers. Found at Defneh. Electrotpe from the original in the Boston Fine Arts Museum.
University Coll: Edwards Col.
- 46 PILLOW, or HEAD-REST, inscribed with the 166th Chapter of the Book of the Dead. Hæmatite. From Thebes. H. $\frac{3}{4}$ in. by $1\frac{1}{4}$ in.
H P
- 47 FRAGMENT OF INLAY. Ivory inlaid, with small squares of red, dark and light blue pottery. $1\frac{1}{8}$ in. by $\frac{1}{2}$ in.
Liverpool Museum.
- 48 HAWK, standing, crowned with the double crown. Blue grass paste. H. $2\frac{3}{4}$ in.
H W
- 49 HEAD OF HATHOR, flanked by two uræi, for suspension. Blue glass paste. H. $1\frac{5}{8}$ in.
E
- 50 TOILET VASE, in form of a gazelle, with legs tied. Faïence, blue glaze. L. $2\frac{5}{8}$ in.
H W
- 51 STONE BEAD, bearing the name of Queen Hatasu. XVIIIth Dynasty.
Liverpool Museum.
- 52 BEAD WORK figure of Nut, from a mummy. XIXth Dynasty.
H W
- 53 FOUR PIECES OF GLASS MOSAIC.
M
- 54 SCARAB, of coloured glass beads, strung closely together, surrounded by remains of bead network, part of the covering of a mummy. XXIIIrd Dynasty. Found at Illahun. $14\frac{7}{8}$ in. by $6\frac{7}{8}$ in.
South Kensington Museum.
- 55 BAND, found on a mummy, bearing the cartouche of Ramses III.
Liverpool Museum.
-

Case D.

- 1 MAĀT, Goddess of Law, Daughter of the Sun, Lady of Heaven, personifying Truth Diodorus Siculus records that every judge, on taking his seat in court, wore one of these figures suspended over his breast, and that, when the court opened, he placed it on the desk in front of him. The figure is represented wearing the long head attire, seated upon the ground, with her knees raised, her form bandaged; upon her head, she wears the ostrich plume (her emblem) in gold. Mother of emerald. H. $1\frac{7}{8}$ in.
H P
- 2 MAĀT. Chrysolite. H. $1\frac{7}{8}$ in.
H W
- 3 MAĀT. Lapis lazuli. H. $1\frac{9}{16}$ th in.
Sir George Curtis Lampson.
- 4 HAWK. Chrysolite. H. $2\frac{7}{8}$ in.
W. Rome, Esq., F.S.A.
- 5 VASE. Inside is a portion of the inner vase, which held the liquid. The outside is of pierced work, representing winged vultures bearing the seal; heads of Hathor, flanked and crowned with uræi, and figures of Bes, separated by papyrus columns. The mouth and the base are formed of open lotus flowers. Found in the same tomb with the two wooden balls, inlaid with gold and glass, in the British Museum, and the four castanets, No. 37 Case F. in this Exhibition. Blue glass-paste. XXth Dynasty. H. $6\frac{3}{4}$ in.
M G
- 6 HAWK. Chrysolite. H. 2 in.
H W
- 7 HEAD OF A FIGURE with hands clasped under the chin. Roman. Lapis lazuli. H. $\frac{5}{8}$ in.
F P
- 8 HEAD OF A WOMAN, of white material, possibly shell, the fillet round the head inlaid with blue paste, and the eyes with blue, black and white, pieces of red by the ears. Probably of Queen Thii. XVIIIth Dynasty. H. $1\frac{1}{2}$ in.
M
- 9 A SHRINE enclosing Taurt. Down the sides are inscriptions of New Year's wishes to a person of the name of Psamtek. Softstone. H. $2\frac{1}{4}$ in.
H W
- 10 A SHRINE, surmounted by a row of uræi; doors to the front; sides and back, of perforated work, representing gods and a scarabæus. Inside the doors is an inner shrine, containing the head of Sekhet, crowned with the disk. Faience, green glaze. H. 2 in., W. $1\frac{1}{4}$ in.
E

- 11 FIGURE OF BAST, with cat head and human body clothed. Gold. H. $\frac{7}{8}$ in.
H P
- 12 FIGURE OF NEPHTHYS, with her emblem on her head. Gold. H. $1\frac{3}{4}$ in.
H P
- 13 FIGURE OF SET. Gold. H. $1\frac{3}{16}$ in.
H P
- 14 HEAD OF A MAN, in sculptured glass.
W. Rome, Esq., F.S.A.
- 15 FIGURE OF ISIS, seated with Horus on her knee. Gold. H. $1\frac{5}{8}$ in.
J. P. Heseltine, Esq.
- 16 HEAD OF A KING. Soft serpentine or steatite. XIIth Dynasty. H. 5 in.
F G
- 17 FIGURE OF HATHOR, standing with arms to side. Gold. H. $2\frac{1}{2}$ in.
J. P. Heseltine, Esq.
- 18 HEAD OF A KING, wearing a helmet, probably Thothmes III. Eyes and eyebrows inlaid; holes in front of the helmet for fixing the golden uræus. Hard dark blue glazed faïence. H. $1\frac{1}{2}$ in.
H W
- 19 HANDLE (?). Carved on two of the sides with a lion, a lioness, and the uta eye, with an ape repeated twice. Green glazed schist. XIIth Dynasty. L. $2\frac{1}{2}$ in.
(For other examples of glazed schist, see Table Case M, Division XI.)
H W
- 20 SEATED FIGURE OF A SCRIBE. Inscribed underneath. Blue glazed schist. H. $1\frac{5}{8}$ in.
H W
- 21 FIGURE OF NEIT, with collar. Eyes and head inlaid with gold. Bronze. H. 7 in.
H W
- 22 FIGURE OF A WOMAN carrying two children in a basket on her back, and leading a dog with her right hand, while she supports the basket with her left. (N.B.—This is not a funereal object.) Brown stone. H. $1\frac{7}{8}$ in.
H W
- 23 FUNNEL, with handle. Onyx. H. 2 in., D. $2\frac{1}{4}$ in.
H W
- 24 BENNU. Gold. H. $\frac{9}{16}$ in.
F P

- 25 TAURT, feet broken off. Mother of emerald. H. $2\frac{1}{2}$ in. H W
- 26 TAURT. Hæmatite. H. $1\frac{1}{8}$ in. *Sir George Curtis Lampson.*
- 27 LIBATION VASE OR CUP, with inscription in front of the name of Nesi-Chensu, a Princess of the XXIst Dynasty. From Der-el-Bahari. Faïence, blue glaze. H. $2\frac{1}{2}$ in. *W. Rome, Esq., F.S.A.*
- 28 TAURT. Hæmatite. H. $3\frac{1}{4}$ in. H P
- 29 TAURT. Hæmatite. H. $2\frac{3}{4}$ in. H W
- 30 KOHL VASE. Hæmatite. H. $1\frac{3}{8}$ in., D. $1\frac{1}{4}$ in. M G
- 31 INK SLAB OF KING ASSA. Brown flint. Vth Dynasty. L. $5\frac{1}{4}$ in., W. $2\frac{5}{16}$ in. F P
- 32 FROG. Rock crystal. H. *Walter L. Nash, Esq.*
- 33 OBJECT FOR GAMING, with 14 sides. Rock crystal. H W
- 34 VASE, of Kylix form, with two handles. Rock crystal. Upper Egypt. D. $1\frac{7}{8}$ in. H P
- 35 HARPOCRAT. Rock crystal. H. $2\frac{1}{2}$ in. M G
- 36 KOHL VASE, in the form of a colonette, with palm-leaf capital. Round the shaft naked women dancing to the music of harps and other instruments; above and below, bands of ornamentation of open lotus flowers; at the base, bands of leaves and lozenges; the whole incised and inlaid with red, green and blue. Wood. XIXth Dynasty. H. $4\frac{3}{4}$ in. H W
- 37 SPOON, the handle formed of a dancing woman playing on a cithern, standing in a boat in the midst of tall papyrus plants with flowers; the bow and stern of the boat end in ducks' heads; beneath the boat, conventional water, below which are three sorts of fish; bundles of water plants tied in the middle above her head. Wood. Found at Sedment-el-Gebel, with scarabæi of Amenhotep II. and Thotmes III. L. $8\frac{7}{8}$ in.

University Coll: Edwards Col.

- 38** SPOON, the handle formed of two figures of Bes facing each other, and holding a papyrus stalk, the flower of which is between their faces. Inlaid with green paint. Found in the same tomb as No. 37, at Sedment-el-Gebel. L. 7 in.

University Coll: Edwards Col.

- 39** HAWK. Wood. H. 2 in.

W. Rome, Esq., F.S.A.

- 40** HAWK. Gold eyes. Mother of emerald. H. $1\frac{5}{8}$ in.

H P

- 41** PORTION OF SCARAB. Lapis lazuli. L. 3 in.

H W

- 42** LIBATION VASE of Nesi-chensu. $2\frac{1}{2}$ in.

H P

- 43** LIBATION VASE of Nesi-chensu. $2\frac{1}{2}$ in.

F G

- 44** LIBATION VASE of Nesi-chensu. $2\frac{1}{2}$ in.

H W

- 45** FIVE LIBATION VASES of Nesi-chensu. $2\frac{1}{2}$ in.

M

- 46** TWO AMPHORA-SHAPED VASES. Alabaster. $3\frac{1}{8}$ in. and 3 in.

ONE VASE. Onyx. $\frac{7}{8}$ in.

H W

- 46a** FIGURE OF PTAH as a pigmy, holding a cithern. Wood. 2 in.

H W

- 47** PART OF A RING. Lotus flower pattern. Blue glass inlaid with gold. 1 in.

H W

- 47a** CYNOCEPHALOUS APE, crowned with moon-disk and uræus, a pectoral on the breast, seated on a palm-leaf capital, the colonette is broken off. Black basalt. H. $3\frac{3}{4}$ in.

H W

- 48** DAGGER, handle inlaid with ivory and wood. Bronze. L. 13 in.

H W

- 49** DAGGER, with a circle of ivory on the handle, partly broken away; the blade has a broad rib up its whole length, and the shoulder terminates in ducks' heads upon each side. From Drah Abu'l Neggah. Bronze. L. $12\frac{1}{2}$ in.

H P

- 50** DAGGER, with flattened rounded pommel, plated with gold, the grip of silver extending down the edges of the blade and upwards in four arms with gold studs; leaf-shaped blade, of yellow bronze, of lozenge section. L. $12\frac{1}{4}$ in.

The Baroness Hirsch.

- 51 DAGGER, handle inlaid with ivory and mother-of-pearl. Bronze. L. $11\frac{1}{4}$ in.
M G
- 52 DAGGER, pierced handle, inlaid with ivory. Bronze. L. $15\frac{1}{2}$ in.
M G
- 53 DAGGER, the blade ornamented on both sides with flying bird and papyrus
From Tel-el-Amarna. Bronze. 12 in.
Walter L. Nash, Esq.
- 54 AXE HEAD; the ornamentation, a dog attacking a gazelle, in open-work.
Bronze. XVIIIth Dynasty. L. $4\frac{1}{4}$ in. Belonging to Sir John Evans.
- 55 AXE HEAD, bearing the cartouche of King Ka-mes. Bronze. XVIIth Dynasty.
H. 6 in. Belonging to Sir John Evans.
- 56 SPEAR HEAD. A bronze moulding at the end of the socket is ornamented with a
pattern and the cartouche of Ka-mes in gold inlay. The blade bears a band
of inscription in hieroglyphs in laudation of the king, together with a
representation of a hawk-headed lion having his paw on the figure of a
prostrate foe. Ka-mes was a King of the XVIIth Dynasty, the husband of
Queen Ahhotpou; it was with her mummy that the daggers represented
in Frame 24 were found. (See *Archæologia*, Vol. LIII.) Bronze.
XVIIIth Dynasty. Length of blade, $12\frac{5}{16}$ in.; of the socket, $9\frac{5}{8}$ in.
Belonging to Sir John Evans.
- 57 A NECKLET, consisting of 25 conventional lotus flowers. Stamped gold.
University Coll: Edwards Col.
- 58 TWO BRACELETS; strings of beads of carnelian, amethyst, lapis lazuli, crystal,
&c.; blue faïence ring of Amenhotep III.; penannular rings in carnelian, &c.;
gold earrings, &c.
University Coll: Edwards Col.
- 59 STRING OF EGYPTIAN GLASS BEADS. Found at Thebes, in Bœotia.
H W
- 60 URÆUS. Gold. H. $\frac{1}{2}$ in.
F P
- 61 RING, with revolving bezel with the name of Amenhotep I. Gold. D. $1\frac{1}{4}$ in.
Liverpool Museum.
- 62 PECTORAL, figures of goddesses stamped on. Gold. H. 1 in.
F P
-

Case E.

- 1 MONKEY, seated. Faience. H. $3\frac{1}{8}$ in.
Walter N. Nash, Esq.
- 2 CYNOCEPHALUS APE, seated, holding a young one. Blue faience. H. $4\frac{1}{8}$ in.
H W
- 3 CYNOCEPHALUS APE, seated. Glazed ware. H. $3\frac{1}{8}$ in.
F P
- 4 APE, seated. Blue faience. H. $1\frac{5}{8}$ in.
M
- 5 FIGURE OF MAN, with monkey's head. Blue faience. H. $2\frac{1}{2}$ in.
F P
- 6 APE, seated, holding utchat. Green glaze faience. H. $1\frac{3}{4}$ in.
F P
- 7 SECHET, seated upon a throne, with a bronze mask on her face. Blue faience.
Bubastis. H. 10 in.
H P
- 8 UPPER PORTION OF SECHET. Blue faience. Roman period. H. $4\frac{3}{4}$ in.
H W
- 9 BES, standing on a lotus flower. Green faience. XXIInd Dynasty. H. $5\frac{7}{8}$ in.
H W
- 10 QUADRUPLE BES. Green faience. H. $1\frac{1}{4}$ in.
F P
- 11 BES, standing, with cornice and plumes on his head. Bubastis. Blue faience;
has been gilded. H. $1\frac{1}{2}$ in.
H P
- 12 BES, squatting, with hands upon his knees. Bubastis. Blue faience. H. $1\frac{1}{16}$ in.
H P
- 13 HEAD OF BES, from a vase. Blue and yellow faience. Ptolemaic. H. $1\frac{1}{4}$ in.
F P
- 14 LION, *couchant*. Blue faience, with yellow spots. Roman period. L. $3\frac{1}{8}$ in.,
H. $1\frac{5}{8}$ in.
F G
- 15 LION. Blue faience. L. $3\frac{1}{4}$ in.
M
- 16 LION. Blue faience. Kahun. XIIth Dynasty. L. $1\frac{3}{4}$ in.
F P

- 17 LION, *couchant*. Blue faïence, yellow spots. Roman period. L. $3\frac{3}{8}$ in.,
H. $1\frac{3}{4}$ in. F G
- 18 SPHINX, wearing the Pschent, and holding a vase in front. Ptolemaic. Green
faïence. H. $6\frac{1}{4}$ in., L. 7 in. H W
- 19 PTAH. Green faïence. H. $1\frac{5}{8}$ in. F P
- 20 ÂMEN-RÂ. Inscription on back. Green faïence, has been gilded. Saitic
period. H. $5\frac{1}{2}$ in. W. Rome, Esq., F.S.A.
- 21 NEFER-ATMU, walking, usual head-dress of lotus flowers. Green faïence, tunic,
head-dress and plumes are blue. H. 4 in. H P
- 22 NEFER-ATMU, standing upon a lion. Yellow faïence. H. 4 in. H P
- 23 NEFER-ATMU, the feet of the god, standing on a lion. Bubastis. Blue faïence.
H. $1\frac{1}{4}$ in. H P
- 24 ANHOUR, wearing short beard and wig, with two tall plumes and disk, also a
long garment. Green faïence. H. $1\frac{1}{2}$ in. H P
- 25 SHU, kneeling upon his right knee, raising up the disk. Blue faïence. H. $2\frac{1}{4}$ in.
H P
- 26 SHU, wearing the plume on his head. Blue faïence. Ptolemaic. H. $2\frac{1}{4}$ in. M
- 27 SHU, supporting the solar disk. Blue faïence. H. $1\frac{7}{8}$ in. F G
- 28 SECHET or MENHIT, seated on throne, which is supported by winged hawks.
An ānch at the back of the throne. Blue faïence. H. $3\frac{3}{4}$ in. M
- 29 SECHET, with a seated cat upon her head, lower part missing. Blue faïence.
Dér-el-Bahari. H. $2\frac{1}{2}$ in. H P
- 30 BUST OF SECHET. Blue faïence. Faded. H. $2\frac{1}{2}$ in. F P
- 31 BAST, standing. Blue faïence. H. $2\frac{1}{4}$ in. F P
- 32 SECHET, seated, holding a sistrum. Blue faïence. H. $2\frac{5}{8}$ in. F G

- 33 SECHET, seated upon a throne. Blue faience. Thebes. H. $1\frac{11}{16}$ in.
H P
- 34 SECHET, seated. Green faience. Saitic. H. $2\frac{1}{8}$ in.
H W
- 35 BAST, with double feathers. Blue faience. H. $1\frac{7}{8}$ in.
F P
- 36 SECHET, lioness-headed, wearing a disk with uræus in front, draped, holding the sceptre with her left hand, and an ānch in her right. Blue faience. H. $4\frac{1}{2}$ in.
F G
- 37 THOTH, ibis-headed, large head covering, arms pendent. Blue faience. H. $4\frac{3}{4}$ in.
H P
- 38 THOTH. Green faience. Ptolemaic. H. $5\frac{3}{8}$ in.
W. Rome, Esq., F.S.A.
- 39 THOTH, naked, with large wig, arms pendent, the toes of his feet are jackal-headed. Beak is broken off. Pale blue faience. Ptolemaic. H. $5\frac{1}{2}$ in.
M
- 40 THOTH, walking, with the head of an ibis and large wig, tunic round its loins. Whiteish faience, faded blue. H. $4\frac{3}{4}$ in.
F G
- 41 THOTH. Blue faience. H. $4\frac{3}{4}$ in.
M
- 42 THOTH. Blue faience. New Empire. H. $2\frac{3}{4}$ in.
H W
- 43 THOTH. Black faience. H. $3\frac{3}{8}$ in.
F P
- 44 THOTH, holding the utchat or sacred eye, the legs and pedestal are modern restoration. Blue faience. H. $5\frac{1}{2}$ in.
M
- 45 HAWK-HEAD HORUS. Blue faience. XXVIth Dynasty. H. 4 in.
F P
- 46 HAWK-HEADED HORUS, seated. Green faience. H. $2\frac{1}{4}$ in.
F P
- 47 FIGURE OF A KING, walking. Green faience. H. $3\frac{1}{2}$ in.
F P
- 48 HEAD OF A MAN, with black patches of hair, apes on his shoulders. Blue faience. H. $1\frac{3}{4}$ in.
M

- 49 UPPER PART OF THE FIGURE OF A FUNCTIONARY. Blue faïence. H. $2\frac{3}{4}$ in.
F P
- 50 ISIS NURSING HORUS. Brownish-green faïence. H. $4\frac{3}{8}$ in.
J. Travers Smith, Esq.
- 51 ISIS NURSING HORUS. Blue faïence. H. $5\frac{3}{4}$ in.
M
- 52 BUST OF ISIS. Green faïence. XXVIth Dynasty. H. 3 in.
F P
- 53 ISIS NURSING HORUS, wearing the crown of Lower Egypt. Steatite, shows traces of having been coloured. Saitic. H. $3\frac{7}{8}$ in.
W. Rome, Esq., F.S.A.
- 54 ISIS, seated, with fish on her head. Blue faïence. XXVIth Dynasty. H. 3 in.
H W
- 55 ISIS NURSING HORUS. Blue faïence. H. $2\frac{5}{8}$ in.
T W
- 56 BUST OF A FIGURE OF ISIS. Blue faïence. H. $2\frac{5}{8}$ in.
F P
- 57 HEAD OF ISIS. Pale blue faïence. H. 2 in.
F P
- 58 BUST OF ISIS. Green faïence. H. $1\frac{1}{4}$ in.
F P
- 59 ISIS NURSING HORUS. Green faïence. Ptolemaic. H. $1\frac{5}{8}$ in.
M
- 60 HATHOR, cow-headed. Green faïence. H. $1\frac{3}{4}$ in.
F P
- 61 TRIAD OF ISIS, HARPACRAT AND NEPHTHYS, walking hand-in-hand. Green faïence. H. 1 in.
H P
- 62 TRIAD OF ISIS, HARPACRAT AND NEPHTHYS. Green faïence. Thebes. H. 1 in.
H P
- 63 PTAH-PATAK. Green faïence. XXVIth Dynasty. H. $3\frac{1}{2}$ in.
F P
- 64 PTAH-SEKER-AUSAR, scarab on his head and serpents hanging from his mouth, with Isis on his back. Blue faïence faded. Thebes. H. $2\frac{1}{2}$ in.
H P
- 65 PTAH-SEKER-AUSAR, holding a figure of Ptah in front. Blue faïence Chebin-el-Kanatah. H. $\frac{3}{4}$ in.
H P

- 66 PTAH-SEKER-AUSAR. Blue faience. Bubastis. H. 3 in. HP
- 67 PTAH-SEKER-AUSAR, standing, with a winged Bast behind. Blue faience. XXIIInd Dynasty. H. 2 in. HW
- 68 PTAH-SEKER-AUSAR, standing upon crocodiles, with Isis on the reverse, and Isis and Nephthys on either side. Green faience. XXIIInd Dynasty. H. 2 in. HW
- 69 PTAH-SEKER-AUSAR, standing upon crocodiles, with a winged Isis on the reverse, and a figure of Nephthys and Isis on either side. Green faience. XXIIInd Dynasty. H. $1\frac{7}{8}$ in. HW
- 70 THOUERIS, hippopotamus-headed, with a black wig, standing with the emblem of the "Buckle" in front of her legs, with tail of a crocodile. Blue faience. H. $3\frac{1}{2}$ in. FG
- 71 THOUERIS. Green faience. H. 4 in. M
- 72 TAURT. Pale green faience. New Empire. H. $2\frac{1}{2}$ in. HW
- 73 THOUERIS or TAURT. White faience, with yellow head-dress. XVIIIth Dynasty. Thebes. H. $1\frac{1}{2}$ in. HP
- 74 THOUERIS or TAURT. Blue faience. H. $2\frac{1}{8}$ in. HP
- 75 NEHEBKA. Blue faience. H. $1\frac{1}{2}$ in. FP
- 76 KHNEMU, ram-headed. Green faience. Thebes. H. $1\frac{1}{16}$ in. HP
- 77 KHNEMU, similar. Pale blue faience. H. $2\frac{1}{4}$ in. HP
- 78 KHNEMU, similar. Grey-green faience. XXXth Dynasty. H. 1 in. FP
- 79 ANUBIS, jackal-headed. Blue faience. H. $1\frac{1}{2}$ in. HP
- 80 RĀ, hawk-headed, wearing pschent. Light green faience. H. $1\frac{1}{4}$ in. HP
- 81 I-EM-HETEP. Green faience. Ptolemaic. H. $1\frac{1}{4}$ in. TW

- 82 CROCODILE. Blue faience, ornamented with green spots. Roman period.
L. $5\frac{1}{2}$ in., H. $1\frac{3}{4}$ in. F G
- 83 CROCODILE, wearing plumes (lost). Inscribed with the name of Amen-Rā.
Green faience. L. $8\frac{1}{4}$ in. H W
- 84 CROCODILE. Burnt brown faience. L. $2\frac{5}{8}$ in. F P
- 85 CROCODILE. Blue faience. Ptolemaic. L. $2\frac{1}{8}$ in. M
- 86 ORYX, emblem of Ptah-Seker. Blue faience. Bubastis. H. $1\frac{1}{8}$ in. by $2\frac{1}{4}$ in. H P
- 87 HARE. Faded green faience. XXVIth Dynasty. L. $1\frac{3}{4}$ in. H W
- 88 RAM. Green faience. L. $1\frac{1}{8}$ in. F P
- 89 RAM. Blue faience. H. $1\frac{3}{4}$ in. M
- 90 CAT AND SIX KITTENS. Green faience. H. 1 in. F P
- 91 FROG. Crumb ware. Blue faience. Kahun. XIIth Dynasty. H. $\frac{3}{4}$ in. F P
- 92 COW. Blue faience. XVIIIth Dynasty. H. $\frac{1}{4}$ in. F P
- 93 COW. Yellow faience. XVIIIth Dynasty. H. $\frac{3}{8}$ in. F P
- 94 FORE-PARTS OF BULLS, joined. Drab faience. XXXth Dynasty. L. $\frac{3}{4}$ in. F P
- 95 HAWK. Faded green faience. H. $1\frac{1}{4}$ in. H W
- 96 IBIS. With a small figure of the goddess Maāt in front. Blue faience.
XXVIth Dynasty. H. 1 in. H W
- 97 HEAD OF AMEN. Green faience. H. $1\frac{1}{2}$ in. F P
- 98 PTAH-PATAK, head of. Green faience. H. $1\frac{1}{4}$ in. F P
- 99 HEAD OF HORUS. Green faience. H. $\frac{3}{4}$ in. F P

- 100 HEAD OF HATHOR. Green faïence. H. $1\frac{1}{2}$ in. F P
- 101 HEAD OF A DOLL, with holes for hair. Blue and black faïence. H. 1 in. F P
- 102 HEAD OF A FIGURE. Green glazed steatite. H. $\frac{5}{8}$ in.
Sir George Curtis Lampson.
- 103 FOREPART OF A LION. Green faïence. H. $1\frac{1}{2}$ in. F P
- 104 LION'S HEAD. Green faïence. XXVIIIth Dynasty. H. $1\frac{1}{4}$ in. H W
- 105 DWARF, holding a dog. Blue faïence. Roman period. H. $2\frac{1}{2}$ in. M
- 106 MONSTER, a lion with ibex horns. Green faïence. Ptolemaic. L. $2\frac{1}{2}$ in. M
- 107 SEVEN FIGURES. Blue and yellow faïence. Roman. H. $\frac{1}{4}$ in. to $\frac{7}{8}$ in. F P
- 108 CROCODILE, ram-headed. Blue faïence. Roman. H. $1\frac{1}{2}$ in. by $4\frac{1}{2}$ in. F G
- 109 SISTRUM. A portion with head of Hathor, and an inscription on the handle.
Blue faïence, faded. XXIIIrd Dynasty. H. $9\frac{1}{2}$ in. H W
- 110 SISTRUM, upper portion. Green faïence. H. $7\frac{1}{8}$ in. M G
- 111 SISTRUM, head of Hathor. Green faïence. XXVIIth Dynasty. H. $2\frac{1}{2}$ in. F P
- 112 SISTRUM, upper part with the head of Hathor. Blue faïence. Belbeis.
H. $5\frac{1}{2}$ in. H P
- 113 SISTRUM, portion with handle. Blue faïence. H. $6\frac{3}{4}$ in.
J. Travers Smith, Esq.
- 114 SISTRUM, with handle, upon which is inscribed the name and titles of
Amasis II. Blue faïence. Belbeis. XXVIth Dynasty. H. $10\frac{1}{2}$ in. H P
- 115 HEAD OF HATHOR, from a sistrum. XVIIIth Dynasty. H. $1\frac{3}{4}$ in. M

- 116 VASE, with small handle on each side. Blue faïence, with black ornamentation. Gurob. XVIIIth Dynasty. H. 6 in. K
- 117 BOWL, with two spouts, for straining wine (?). Found at Thebes. Blue faïence. New Empire. H. $5\frac{1}{4}$ in., D. $5\frac{3}{4}$ in. H W
- 118 HEAD OF A GOAT, which has formed a support to a bowl. Earthenware, coloured blue. Tell-el-Amarna. XVIIIth Dynasty. H. $2\frac{3}{4}$ in. H P
- 119 THREE ARCHITECTURAL MOULDINGS. Tell-el-Armana. Green faïence XVIIIth Dynasty. H W
- 120 VASE, with small handle on each side; only one remains. Green glazed earthenware; has been burnt. Saitic period. H. $5\frac{1}{8}$ in. H W
- 121 FALSE-NECKED GLOBULAR VASE. Faded blue faïence. New Empire. H. $3\frac{3}{4}$ in. H W
- 122 VASE, of conical form, with handle at the side. Green faïence. Ptolemaic. H. $7\frac{5}{8}$ in. M
- 123 PORTION OF A CAPITAL. Blue faïence. Ptolemaic period. H. $4\frac{5}{8}$ in. H W
- 124 VASE, basket-shaped. Blue faïence. H. $1\frac{1}{2}$ in. by 3 in. H W
- 125 PATERA. Blue faïence. Roman period. D. $6\frac{3}{4}$ in. M
- 126 FRAGMENT OF A BASE, with a row of vertical leaves round the edge. Blue faïence. Roman period. H W
- 127 FIGURE OF A MAN PLAYING THE HARP. Blue faïence. H. $1\frac{5}{8}$ in. H W
- 128 PATERA. Blue faïence. Roman period. H. $1\frac{1}{2}$ in., D. $6\frac{1}{2}$ in. H P
- 129 BOWL. Blue faïence. Roman. D. 6 in. by $2\frac{1}{2}$ in. H W
- 130 VASE. Blue faïence. Late Roman period. H. $9\frac{1}{2}$ in. H W
- 131 VASE. Green glazed faïence. Late Roman. H. $5\frac{1}{4}$ in. H W

- 132** VASE AND COVER. Decorated with ornamental bands in green. Yellow glazed faïence. Late Roman. H. 4 in. H W
- 133** VASE. Green glazed faïence. Late Roman. H. $2\frac{3}{4}$ in. H W
- 134** FALSE-NECKED VASE. Blue faïence. XVIIIth Dynasty. H. $2\frac{3}{4}$ in. F P
- 135** MEASURE, in the form of a cup, with a ring handle. Ptolemaic. Thebes. Greenish faïence. H. 3 in., D. $3\frac{1}{2}$ in. H P
- 136** CAPITAL. Blue faïence. XVIIIth Dynasty. Gurob. H. $1\frac{3}{4}$ in. F P
- 137** VASE, with globular base, and three handles. Blue faïence. Saitic. H. 6 in. M
- 138** VASE, situla-shaped, with two holes for handles. Green faïence. XXVIth Dynasty. H. 2 in. H W
- 139** STAMP. At top, Anubis seated below nine captives. Blue glass paste. L. $2\frac{3}{4}$ in. M
- 140** KOHL VASE, with cover. Blue faïence. Thebes. XVIIIth Dynasty. H. $1\frac{7}{8}$ in. H P
- 141** PAINTER'S PALLET, with four cups for colours. Blue faïence. 3 in. by $2\frac{3}{4}$ in. F G
- 142** CUP, on a stand. Blue faïence. Ptolemaic. H. $2\frac{7}{8}$ in. M
- 143** PORTION OF A THRONE, with decoration in relief. Blue faïence. Ptolemaic. H. $4\frac{3}{4}$ in. M
- 144** MODEL OF A TABLE OF OFFERINGS. Blue faïence. Ptolemaic period. H. $2\frac{3}{4}$ in., L. $3\frac{1}{2}$ in. H W
- 145** STAND, decorated in relief with three female figures in white. Blue faïence. Roman period. H. $3\frac{1}{2}$ in. H W
- 146** UNGUENT JAR. Blue faïence. Roman period. H. $2\frac{5}{8}$ in. H W
- 147** PORTION OF A RHYTON. Originally blue faïence. H. $3\frac{1}{4}$ in. H W

- 148 JUG-SHAPED VASE, with black ornamentation. Faded green faience. H. $3\frac{3}{4}$ in.
H W
- 149 PILGRIM'S BOTTLE. Black earthenware. Roman period. H. $4\frac{3}{4}$ in.
H W
- 150 VASE, with three small ring handles, one missing. Pink glazed faience. Late Roman or Arab. H. $4\frac{3}{8}$ in.
H W
- 151 VASE OR JAR. Brownish yellow glazed ware. Late Roman. H. $4\frac{1}{4}$ in.
H W
- 152 KOHL VASE, composed of nine cylinders bound together. Blue faience. XXIIInd Dynasty. H. 4 in.
H W
- 153 ELONGATED VASE, with rounded base. Blue faience with black ornamentation. New Empire. H. $5\frac{1}{4}$ in.
K
- 154 BOX, of rectangular shape. Blue faience. L. $3\frac{1}{2}$ in. by $1\frac{1}{4}$ in.
H P
- 155 FRAGMENT, with the name of Queen Nefer-neferu-aten Neferti-iti, wife of Khu-n-aten. Blue faience. XVIIIth Dynasty.
M
- 156 PIECE OF WHITE GLAZED EARTHENWARE, inlaid with blue and yellow. XXth Dynasty. L. $4\frac{3}{4}$ in., W. 3 in.
M G
- 157 TILE, for inlay, with the cartouches of Seti II. Light blue faience. XIXth Dynasty. $2\frac{3}{4}$ in. square.
M
- 158 CYLINDER. Blue faience. XXVIth Dynasty. H. $1\frac{1}{2}$ in.
H W
- 159 CYLINDER. Blue faience. XXVIth Dynasty. H. 2 in.
H W
- 160 MEDALLION. On one side, in relief, is a symbolic eye, on the other, the head of Bes. Green faience. Ptolemaic. D. 3 in.
H W
- 161 PORTION OF FLUTED BOWL. Blue faience. New Empire. H. $1\frac{1}{2}$ in.
H W
- 162 PLAQUE, with the head of Hathor, in relief. Faded blue faience. Saitic period. H. 3 in.
H W

- 163 LAMP FEEDER, globular form. Blue faïence. Roman. H. $2\frac{1}{4}$ in. H W
- 164 VASE, with spout. Blue faïence. Roman period. H. 2 in. M
- 165 FRAGMENT OF A VASE OR STAND, with two Cupids in relief. Faded blue faïence. Roman period. H. $2\frac{3}{4}$ in. H W
- 166 PORTION OF A CAPITAL. Blue faïence. Ptolemaic period. H. $1\frac{1}{2}$ in. H W
- 167 PORTION OF A VASE, decorated with figures in relief. White faïence. Ptolemaic. H. $5\frac{1}{4}$ in. H W
- 168 PORTION OF A THRONE (?), with the head of Bes and lions. Faded blue faïence. H W
- 169 MALE FIGURE, probably portion of a group. Faded blue faïence. Second century A.D. H. $2\frac{3}{4}$ in. H W
- 170 VASE, pear-shaped, neck broken off. Green glazed faïence. H. $3\frac{3}{4}$ in. H W
- 171 BOWL, decorated with animals, birds, fishes and flowers, in relief. Blue faïence. XXIIInd Dynasty. D. $5\frac{1}{4}$ in. E
- 172 ARYBALLOS. The neck is supported with two heads of the Oryx, with New Year's wishes on the bands on the sides. Originally a pale green. H. 6 in.
S. E. Kennedy, Esq.
- 173 SMALL BOWL. Blue faïence. Ptolemaic. D. $3\frac{3}{4}$ in. M
- 174 ARYBALLOS, oblate and compressed, with convex sides, slender neck, below which is a collar moulded upon it. Upon the broad bands on each side of the neck is inscribed "Wishes for a happy new year." Attached to the neck are handles in the form of cynocephali. Green faïence. Saitic. Dêr-el-Bahari. H. $6\frac{1}{2}$ in., D. 5 in. H P
- 175 ARYBALLOS. Similar. Pale blue faïence. H. $5\frac{1}{2}$ in. M G
- 176 VASE of elongated form, and rounded base. Green faïence. Ptolemaic period. H. $3\frac{3}{4}$ in. H W

- 177 VASE, pear shaped, round the shoulder is a line of hieroglyphics, which do not read. Blue faience. Ptolemaic. H. $2\frac{3}{4}$ in. H W
- 178 VASE, of amphora shape. Blue faience. Ptolemaic. H. $2\frac{1}{2}$ in. H W
- 179 PORTION OF STATUETTE OF RUDAMEN. Green faience. XXVIIIth Dynasty. H. 3 in. F P
- 180 CIRCULAR PLAQUE, with spider-web ornament. Blue faience faded. D. $2\frac{1}{2}$ in. *Liverpool Museum.*
- 181 TILE FOR INLAYING, a crowned human-headed lion, with wings. Blue ground. Glazed faience. Size $2\frac{3}{8}$ in. square. Koptos. F P
- 182 DUCK. Blue faience. Ptolemaic period. L. $2\frac{3}{8}$ in. H W
- 183 SMALL POT, containing the remains of scent. Roman period. D. $1\frac{7}{8}$ in., H. $\frac{7}{8}$ in. M
- 184 VASE FOR OINTMENT. Blue faience. H. $1\frac{1}{8}$ in. M
- 185 VASE FOR OINTMENT. Blue faience. H. 1 in. M
- 186 PORTION OF COLUMN. Blue faience. Ptolemaic period. H. $5\frac{5}{8}$ in. H W
- 187 PATERA. Blue faience. Roman period. D. $6\frac{1}{2}$ in. M
- 188 VASE FOR OINTMENT. Blue faience. Roman. H. $1\frac{3}{8}$ in. H W
- 189 CUP. Light blue faience. D. $2\frac{3}{4}$ in. H W
- 190 CUP. Green faience. D. $3\frac{1}{2}$ in. F P
- 191 PATERA. Blue faience. D. $6\frac{1}{2}$ in. M
- 192 PATERA. Blue faience. D. $6\frac{1}{2}$ in. M
-

Top Shelf.

- 1 HEAD OF A WOMAN. The flesh white, the hair painted black, the eyes are glass. H. 8 in. H W
- 2 HEAD OF A WOMAN. The flesh is white, the hair, which descends in ringlets over the breast, with a line of curls round the forehead, is painted black, the eyes are painted. H. $10\frac{1}{4}$ in. M
- 3 HEAD OF A BEARDED MAN. The flesh is painted red, the hair black, the eyes are glass. H. 9 in. M
- 4 HEAD OF A WOMAN. The flesh is white, the hair is black, the eyes are painted, the lips tinted red ; she wears a wreath, painted rose colour. H. $7\frac{1}{2}$ in. H W
- 5 HEAD OF A WOMAN. The flesh is painted the natural colour, the lips are tinted, the hair, which has small curls round the forehead and bands behind, is black, the eyes are glass. H. 12 in. H W
- 6 HEAD OF A GIRL. The flesh is white, the hair is black, the eyes are painted. H. $8\frac{1}{2}$ in. H W
- 7 HEAD OF A MAN. Face and hair gilt, glass eyes. H. $9\frac{1}{2}$ in. H W
- 8 MASK OF A BEARDED MAN. Pale-coloured flesh, the hair is black, the eyes are painted. H. $7\frac{1}{4}$ in. M
- 9 HEAD OF A BOY. Flesh painted red, the hair is black, the eyes are glass. H. $11\frac{1}{2}$ in. M
- 10 MASK OF A YOUNG MAN. Pale flesh colour, the eyes are painted, the hair is black. H. $7\frac{1}{4}$ in. M
- 11 HEAD OF A MAN. Curtonage. From a mummy case. Ptolemaic. H. $13\frac{1}{2}$ in. H P

The above, except No. 11, are in plaster. They date from the 1st and 2nd Centuries, and are said to come from Meir, in Upper Egypt. It is also stated that some have been found at Melau and Balansourch, both in Upper Egypt.

Paintings over the Mantelpiece.

- 1 A HARPER, bands of ornamentation above and below. Painted in tempera on stone. From a tomb at Thebes. Late XVIIIth or XIXth Dynasty. H. $22\frac{3}{4}$ in.

Ralph Bankes, Esq.

- 2** PORTRAIT OF A YOUNG MAN. White robe crossed with a purple band. Painted in wax on wood. H. 15 in. K
- 3** CAST IN BRONZE OF A HEAD, from the original, in green basalt, in the Berlin Museum (Berlin Catalogue, 12500). H. $8\frac{1}{4}$ in. H W
- 4** PORTRAIT OF A WOMAN wearing a necklace and ring-earrings, hairpin; the robe purple. Painted in wax on wood. H. 14 in. K
- 5** PORTION OF SCENE from a tomb of an Egyptian official of the XVIIIth Dynasty in Syria; executed by a Phœnician artist in imitation of Egyptian work. L. $18\frac{1}{2}$ in., H. $7\frac{1}{2}$ in. K
- 6** PORTRAIT OF A BEARDED MAN. H. $12\frac{1}{4}$ in. T W
- 7** PORTRAIT OF A WOMAN wearing a golden wreath, necklets and pearl pendant earrings, red dress. Painted in wax on wood. H. $13\frac{1}{2}$ in. K
- 8** PORTRAIT OF A BEARDED MAN in white tunic crossed by a band with gold ornaments, and purple robe. Painted in wax on wood. H. $15\frac{1}{2}$ in. M
- 9** PORTRAIT OF A WOMAN with necklace and ball earrings, dark red dress. Painted in wax on wood. H. $14\frac{1}{2}$ in. *University Coll: Edwards Col.*
- 10** TRIAL PIECE of an artist in inlaying precious stone in wood; fifty-three various hieroglyphs and objects carved in a wooden slab and inlaid with coloured stones, each named, agate (*khenem*), carnelian (*herdes*), green felspar (*neshnes*), lazuli (*khesbed*), &c. Name of Setyl at end. L. 15 in., H. $9\frac{1}{2}$ in. K
- 11** PORTRAIT OF A WOMAN wearing double pendants, gold necklace, robe purple. Painted in wax on wood. H. 14 in. F P
- 12** COPY OF THE PICTURE OF GEESE, from the tomb of Nefermaat, at Meidum. IVth Dynasty. Copied by Mrs. Goodison. L. 61 in., H. 9 in. *Mrs. Goodison.*
- Nos. 2, 4, 6, 7, 9, 11, were found by Professor Petrie in excavations at Hawara.*
- 13** COPY OF THE PORTRAIT OF A LADY called Aline, found on her mummy at Hawara, together with the mummies of her husband and children; of these some have painted portraits, others masques in plaster. 2nd century A.D. (See "*Antike Denkmäler herausgegeben vom Kaiserlich Deutschen Archæologischer Institut.*" Chromo lithograph by Rudolf Steinbock, Berlin. H. $15\frac{1}{2}$ in. *Royal Berlin Museum.*

14 FRAME OF TEXTILES.

1. Square panel of woven tapestry in variously coloured fine threads. Within a scarlet frame is a demi-figure of Hermes holding the caduceus in one hand and a purse in the other. Round his head is a nimbus. His name is indicated in Greek characters, E. P. M. HC. From Akhmîm. Roman period. 1st century A.D. $6\frac{1}{2}$ in. square.

2. Fragment of woven tapestry in different coloured wools. It probably represented a figure of Orpheus. 1st century A.D. 7 in. by $4\frac{3}{4}$ in.

3. Square panel of woven tapestry in various colours, in the centre of which is a demi-figure of Apollo with his lyre. Part of his name is indicated in Greek characters at the side of the nimbus. 1st century A.D. From Akhmîm. 6 in. square.

4. Square panel of woven tapestry, upon which is the head of a youth wearing a tunic and shoulder roundels. Roman period. 1st or 2nd century A.D. Akhmîm. $8\frac{1}{2}$ in. by 8 in.

5. Square panel of woven tapestry in variously coloured wools, representing the head of a woman. Roman period. 1st or 2nd century A.D. Akhmîm. $8\frac{1}{2}$ in. square.

6. Square panel (fragmentary) of tapestry in variously coloured wools of fine threads, in the centre of which is a partridge and a tree. Roman period. 1st to 2nd century A.D. Akhmîm. $8\frac{1}{2}$ in. square.

7. Square panel of woven tapestry, representing a quail (?). The panel is stitched on to a piece of plain linen. Roman period. 1st to 2nd century, A.D. $7\frac{1}{2}$ in. square.

South Kensington Museum.

(The above are exhibited as examples of the technical method of more ancient times.)

Frame 15 FRAGMENT OF A PAINTED FRESCO from a Mastaba or tomb, supposed to date from the reign of Senfru. IIIrd Dynasty. Medûm.

South Kensington Museum.

Frame 16 PIECE OF ORNAMENTED COLOURED WOOD, in the form of a pylon; probably one of the ends of a hawk box. Ptolemaic. H. $13\frac{1}{2}$ in. by 10 in.

South Kensington Museum.

Frame 17 DOOR OF A CABINET, upon which is painted the figure of a seated woman and Jackal. It is interesting as showing the manner of fastening on the bolts. Wood, painted in distemper. H. 15 in. by 11 in.

South Kensington Museum.

Frame 18 SQUARE PANEL OF WOVEN TAPESTRY in various colours. In the centre is a medallion representing a man on horseback, with a hare beneath. The panel is sewn on to a piece of fringed linen. Roman period. 1st to 4th century A.D. $17\frac{1}{2}$ in. square.

South Kensington Museum.

(This also is exhibited as showing a more ancient technique.)

Frame **19** TABLET OF NESIKHONSU. Wood painted. XXIst Dynasty. H. 16 in.
University Coll: Edwards Col.

Frame **20** FRAGMENT OF A FRESCO from a Mastaba or tomb. IIIrd Dynasty.
From Medûm.
South Kensington Museum.

Frame **21** MUMMY WRAPPING, a portion of the covering of a Græco-Egyptian mummy, with a portrait of a female dressed conventionally, with various amulets depicted upon it. A large scarab over the head, and gods arranged on its sides. Linen. Ahmîm. 1st century A.D. H. 3 ft. 10 in. by 2 ft. 10 in.
H P

Frame **22** TWO SHEETS OF CHROMOLITHOGRAPHS representing the jewellery, &c., found by M. de Morgan at Dashour, 1894.

Frame **23** TWO SHEETS OF CHROMOLITHOGRAPHS representing the jewellery found by M. de Morgan at Dashour, 1894.

Frame **24** A DRAWING OF THREE DAGGERS, from the Ghizeh Museum. The originals were found in the mummy of Queen Ah-hot-pou (of the XVIIth Dynasty), the mother of Aahmes, the first King of the XVIIIth Dynasty.

Frame **25** A DRAWING OF THREE TILES, from wall decoration at Tell-el-Amarna discovered by Professor Petrie.

Frame **26** A DRAWING OF A BOWL. The inscription contains a cartouche of Ramses II. The original is in the British Museum.

Frame **27** A DRAWING OF FIVE HEADS from tiles modelled in relief and painted, from the Pavilion of Ramses III., at Tell-el-Yaoudeh, in the Delta. The originals were acquired by the late Rev. Greville Chester for the British Museum.

Frame **28** A DRAWING OF A VASE, of Naucratis pottery, from the Athens Museum.

Frame **29** A DRAWING OF TWO HIPPOPOTAMI, found in a tomb of the XIth Dynasty, from Ghizeh Museum.

Frame **30** A DRAWING OF POTTERY AND GLAZED SCHIST, from Ghizeh Museum. It contains a representation of the celebrated Ushabti figure of the XXth Dynasty.

Frame **31** A DRAWING OF A PAINTED VASE, in which was deposited the mummy of an Ibis. The original is in the Ghizeh Museum.

Case F.

WOOD.

- 1 FIGURE OF A PRIEST, or functionary wearing a round, short wig, and a full fronted tunic round his loins. Wood. Sakkarah. VIth Dynasty. H. 12 in.
H P
- 2 HAWK, with disk, in the attitude of "hovering." Roman period. Wood. Painted. H. 6 in.
J. Travers Smith, Esq.
- 3 FIGURE OF A PRIEST, or functionary with shaven head, wearing a tunic, with a full fronted tunic round his loins. Wood. Sakkarah. VIth Dynasty. H. 12 in.
H P
- 4 HEAD OF A HAWK. Wood. H. $1\frac{1}{8}$ in.
F P
- 5 COUCHANT LION. Wood. L. $3\frac{1}{4}$ in.
F P
- 6 CROCODILE. Wood. L. $3\frac{3}{4}$ in.
F P
- 7 FIGURE OF A MAN, standing, holding baskets (?) in his hands. Wood. XXth Dynasty. H. $5\frac{3}{4}$ in.
F G
- 8 WOODEN STATUE, found in the tomb of Prince Emsah, together with the soldiers now in the Gizeh Museum. Assiout. XIIth Dynasty. H. 25 in.
M
- 9 FIGURE OF ARA, a lady of the house of Pepi, wearing a large full dress. Wood. VIth Dynasty. H. $7\frac{3}{4}$ in.
F G
- 10 ANUPT, seated with atef crown, and bow and arrow. Wood. H. $1\frac{1}{4}$ in.
H P
- 11 ANPU. Wood. Illahun. H. $1\frac{1}{2}$ in.
F P
- 12 ANUPT. This goddess, a form of Hathor, probably symbolized the Dawn or the Evening Twilight, and is a feminine form of Anubis. Figure standing, jackal-headed, with long head attire, a garment reaching to her ankles, holding in front of her a "tat." Plinth behind, which is perforated. Dark coloured wood. Sakkarah. H. $2\frac{1}{2}$ in.
H P

- 13 FIGURE OF A FUNCTIONARY, standing, wearing a short black curly wig, clad in drapery of flax linen over his shoulders, and tunic of coarser material. Sakkarah. VIth Dynasty. H. 11 in. H P
- 14 APUAT, kneeling, with right hand raised to the eye. Ebony. H. $2\frac{1}{4}$ in. M G
- 14b ANUPT. Ebony. H. $1\frac{3}{4}$ in. M G
- 15 OSIRIS. Wood. H. $2\frac{3}{4}$ in. F G
- 16 CAT. Wood. Illahun. XIIth Dynasty (?) H. 1 in. F P
- 17 FIGURE OF A BAKERESS, kneeling, kneading dough upon an oblong stone. Wood. Ahmîm. VIth Dynasty. H. 7 in. H P
- 18 KOHL POT, 5 tubes, inscribed with the name of the scribe Atef, and the medicine for the eye disease called dapet. Wood. H. $3\frac{1}{2}$ in. F G
- 19 HEAD OF A VULTURE. Hawara. Wood, glass eyes. L. $3\frac{1}{2}$ in. F P
- 20 HITTITE HARPER. Gurob. XIXth Dynasty. Wood. H. $1\frac{1}{2}$ in. F P
- 21 FIGURE OF A FUNCTIONARY. Wood. H. $10\frac{1}{2}$ in. *Walter L. Nash, Esq.*
- 22 HEAD OF A LIONESS. Wood, gilded. H. $1\frac{1}{4}$ in. F P
- 23 FIGURE. "Royal offering to Osiris," the great god for the Kā of (the lady) Taiā. Wood. H. $9\frac{1}{2}$ in.
- 24 FIGURE OF A LADY OF THE HOUSE HENUTTAUI, on a pedestal, wearing a large wig, with gilded collar on her breast. There is a Suten-ta-hetep dedication on the pedestal. XVIIIth Dynasty. Hard wood. H. 11 in. F G
- 25 UPPER PART OF THE FIGURE OF A MAN HOLDING A STICK. Probably XIIth Dynasty. Wood. $3\frac{1}{4}$ in. M
- 26 PART OF THE HANDLE OF A SPOON, formed of the head of a goddess. Wood. H. $3\frac{3}{8}$ in. F P

- 27 FIGURE OF A MAN carrying a Vase upon his back, which has been used for Kohl. Wood. XVIIIth Dynasty. H. $8\frac{1}{2}$ in. *Liverpool Museum.*
- 28 DRAUGHTSMAN, with head of a lion. Wood. Thebes. H. 1 in. H P
- 29 DRAUGHTSMAN, with the head of a lion. Wood. Thebes. XVIIIth Dynasty. H. $1\frac{1}{2}$ in. H P
- 30 FIGURE OF A BOY, named Amenhetep, made by his father Nefer and his mother Mes. Wood. XVIIIth Dynasty. H. $10\frac{1}{2}$ in. *Liverpool Museum.*
- 31 FIGURE OF A BOY, named Neb-res, made by his father Nefer and his mother Mes. Wood. XVIIIth Dynasty. H. $10\frac{1}{2}$ in. *Liverpool Museum.*
- 32 SMALL HEAD OF MUMMY CASE. Face gilded, beard and wig painted black. Wood. H. 7 in. by $8\frac{1}{2}$ in. M
- 33 WOODEN BOX, or Casket, with a sliding lid, intended to hold some object for the toilet. Gebalayn. (1507). H. $2\frac{3}{16}$ in. by $1\frac{1}{16}$ in. H P
- 34 FIGURE OF OSIRIS, with pedum and flagellum. Wood. H. 7 in. K
- 35 HAWK, from Thebes. Wood painted. H. $8\frac{1}{2}$ in. *Rev. Herbert Wilson.*
- 36 A PAIR OF CASTANETS, with Hathor head, lotus column, and hand pierced. Ebony. L. $6\frac{1}{4}$ in. T W
- 37 CASTANETS. Two pairs, in the form of hands, carved with the head of Hathor upon a lotus flower. Upper Egypt. XVIIIth Dynasty(?). Wood. H. $4\frac{3}{8}$ in. H W
- 38 BOWL, with rams' heads at sides. Wood. D. $5\frac{1}{2}$ in. F P
- 39 HAWK, or Soul, human headed. Wood, painted. Thebes. H. $4\frac{3}{4}$ in. H P
- 40 USHABTI of a high legal official at Thebes, named Māi, large wig, plaited beard, the eyes and eyebrows are of glass. It has a horizontal line of hieroglyphics and two vertical lines in front containing a version of the VIth Chap. of the Book of the Dead. Cut out of a fine hard wood. H. 16 in. H P

- 41 COFFIN, of the ushabti figure of Māi. Wood. XVIIIth Dynasty. H. 18 in.
H P
- 42 KOHL VASE, in the form of a lotus flower column with square lid, and button for fastening. Wood. Ahmīm (1470). H. $2\frac{3}{4}$ in.
H P
- 43 BOTTLE. Wood. H. 3 in.
H W
- 44 STAMP, for marking bricks. Wood. VIth Dynasty. Sakkarah. H. $2\frac{1}{2}$ in.
H P
- 45 MODEL DAGGER. Wood painted. Lahun. L. 12 in.
F P
- 46 PILLOW, inscribed "Guarded by Amon, my sepulchre, Neb Nuteru, second life."
Wood.
Mrs. Goodison.
- 47 STELA of the Chief Scribe of the House of Amon T'Men-tefa-aukh. Wood, painted green on white ground. H. $9\frac{1}{2}$ in. by 6 in.
Walter L. Nash, Esq.
- 48 PART OF UPPER PART OF PILLOW, decorated with figures of Bes. Wood.
H W
- 49 ROYAL CUBIT of the judicial functionary Nanay. XIXth-XXth Dynasty.
Wood. L. $20\frac{5}{8}$ in.
Liverpool Museum.
- 50 LABEL. Wood. 3 in.
- 51 BEARD FROM A MUMMY. Wood, inlaid with glass and gum. Gilt.
T W
- 52 BOX, in the form of Pylon, surmounted by hawk with disk and plumes.
Painted wood. H. 25 in.
Walter L. Nash, Esq.
- 53 FIGURE OF A PRIEST, with leopard skin over shoulder, flesh red, dress white.
Wood. H. 6 in.
M
- 54 VULTURE. Roman period. Wood, painted. H. $5\frac{3}{4}$ in.
H P
- 55 MODEL HOE, PICK AND SPADE. Wood, spade with bronze blade.
T W
- 56 GAZELLE. 3 legs missing. Meir. Wood. L. $2\frac{3}{4}$ in.
F P

- 57** MODEL OF A SEPULCHRAL BOAT, carrying the coffin ; behind it is the Ka ; a man and woman upon each side, and three men to manage the boat. XIIth Dynasty. Meh. L. $20\frac{1}{2}$ in. H P
- 58** FEMALE FIGURE, walking, carrying on her head a box inscribed, and holding in her right hand a duck, preceded by a calf. Inscription : " The Royal " Chief (or Treasurer), the intimate friend, the Chief, the Royal Prophet, " the justified Ouhapa." Found at Meh. VIth Dynasty. Wood, painted. H. $17\frac{5}{8}$ in. M
- 59** TOILET BOX, in the form of a duck, the wings form the cover of it. Wood, painted. L. $6\frac{1}{4}$ in. F G
- 60** WOODEN FIGURE, feet wanting. XVIIIth Dynasty. Accacia wood. H. $10\frac{1}{2}$ in. *Walter L. Nash, Esq.*
- 61** NEPHTHYS, figure kneeling upon a pedestal, wearing the usual head-dress, with the right hand up to the face, whilst the left is resting upon her knee. The flesh is coloured yellow. Upper Egypt. Wood, painted. H. $14\frac{3}{4}$ in. H P
- 62** URÆUS, crowned with disk. Wood, inlaid with porcelain. H. $2\frac{3}{4}$ in. H W
- 63** FIGURE OF A MAN. Wood. H. 15 in. F P
- 64** HEAD OF SET, from a spoon. Wood. H. 2 in. F P
- 65** FIGURE OF A MAN. Wood. H. $9\frac{3}{4}$ in. F P
- 66** HAWK. Wood, painted in red, yellow and blue. M
- 67** BOAT, with duck's head and outspread wings on the bow. Hawk's head at the stern. A canopy with seated figures, and a mast. A cartouche, with the prenomen of Thothmes III. on the side. Hard-wood, painted. L. 27 in. *Walter L. Nash, Esq.*
- 68** TWO SAILORS from a large boat, one standing, the other sitting. Wood. M
- 69** HAWK, white with blue back. Der et Bahari. Wood. H. 7 in. H P
- 70** NEPHTHYS, kneeling, weeping. Wood, painted. H. $11\frac{3}{4}$ in. M

- 71 ISIS, kneeling, weeping. Wood, painted. H. 13 in. M
- 72 TWO DOWELS. XIXth Dynasty. Wood. M
- 73 USHABTI BOX belonging to the "Singer of Amon Ta-neb-ma." Wood, painted.
H. 11½ in. T W
- 74 WOODEN VASE, turned on the lathe. XIXth-XXth Dynasty. Wood.
H. 3¾ in. F P
- 75 MODEL OF A SEPULCHRAL BOAT, carrying the coffin; behind it is the Ka;
a man and two women in front; and men to manage the boat. Wood, painted.
L. 32 in. W

Case G.

All the objects in this Case are contributed by Dr. Fouquet, of Cairo.

- 1 THRONE for a divinity. Supported on either side by a lion; on the back is a vulture with outspread wings; on either side, a uræus. Inscription on base: "Says the great lord of heaven, Harpakrat:—I give life, health and perfect prosperity, together with a long and happy old age to Unnefer, son of "Ta-turt and of the lady Ta-du-tasar." (These names belong to the early part of the XXIst Dynasty.) Bronze. XXIst Dynasty. L. 9¼ in., H. 7½ in.
- 2 THRONE of the child Khonsu, called Hapimanu. The back is rounded, formed by a vulture with outspread wings, the arms are supported by two standing lions. Bronze. L. 4½ in., H. 4¾ in.
- 3 RECUMBENT LION. A handle placed on the back suggests the Assyrian weights, the style, however, is Egyptian, and the design may be compared with the lions represented in the tomb of Seti I. Bronze. L. 4¼ in.
- 4 LION, walking. Formerly gilt, the base was hatched and the body pointed in order to hold fast the gold, which has fallen away under the influence of humidity. Bronze. H. 2¼ in.
- 5 LION'S HEAD. The mouth is open and the teeth exposed, the neck finishes with a ring. The rectangular plaque beneath shows several dulled points. Bronze. H. 2 in.

- 6 LION, seated. He holds between his paws a vase for offerings. Marble, encrusted with turquoises. H. 6 in.
- 7 VASE for offerings, with a lion standing beside it. The eyes of the animal are encrusted in white paste; the collar and the stripes on the haunches were encrusted with turquoises. Compare with No. 11, Case O. Steatite. H. $6\frac{1}{4}$ in.
- 8 RECUMBENT LION, the fore-paws crossed. Bronze. L. $8\frac{1}{2}$ in.
- 9 CUP, with two recumbent lions on the edge. Bluish-green colour. Compare with Cups in Case M, Division xiv. Faience. D. 5 in.
- 10 STATUETTE. Representing a man kneeling, and holding a Naos between his arms; within the Naos, a standing figure of Ammon, crowned with the two feathers. Schiste. XVIIIth Dynasty. H. $5\frac{1}{2}$ in.
- 11 ISIS. The goddess is crowned with horns, and with the wings extended in front. Found at San-el-Hagar. Bronze. Saitic. H. $8\frac{3}{4}$ in.
- 12 AMMON AND MAĀT, seated. The feathers of Ammon are missing. The resemblance existing between this work and No. 183 in the Ghizeh Museum (group made by order of Set I.) suggests that it is of the same period. Serpentine. XIXth Dynasty. H. $6\frac{1}{2}$ in.
- 13 STATUETTE OF A WOMAN. She is represented standing, dressed in a tunic and wearing a wig, the curled tresses falling on her bosom. Inscribed: "Offered to Osiris, in order that he may bestow the funeral offerings to Atef-irit-Maoules." Soft stone. XIXth Dynasty. H. $6\frac{1}{2}$ in.
- 14 HEAD OF AMMON. Portion of a statue. The head-dress and feathers are apparently unfinished. Found at Thebes. Black granite. H. $8\frac{1}{4}$ in.
- 15 TOILETTE BOX FOR PERFUMES, in the form of a gazelle. Wood. XIXth Dynasty. L. 9 in.

Nos. 1-9 are from the find of Kom-es-Sabaa, the Lion's Hill, discovered by fellaheen in February, 1884. The find consisted of more than one hundred and twenty objects, of which Dr. Fouquet secured thirty. The objects were, doubtless, ex-votos, originally belonging to a temple dedicated to a divinity symbolized by a lion. The origin of the temple is unknown, it probably dates from an early dynasty, and, as may be seen from the objects, lasted until the Ptolemaic period. Kom-es-Sabaa is in the neighbourhood of the ancient city of Tanis.

Case H.

- | | | |
|----|--|-----------------------|
| 1 | INLAY. Symbolic left eye. Blue glass. H. $\frac{7}{8}$ in. | T W |
| 2 | INLAY. Anubis, in form of a jackal. Dark blue glass. H. $\frac{7}{8}$ in. | T W |
| 3 | INLAY. Tat. White glass. H. $1\frac{1}{4}$ in. | T W |
| 4 | INLAY. Tie of a buckle. Blue glass. H. $1\frac{1}{4}$ in. | T W |
| 5 | INLAY. Anubis, jackal. Black glass. H. $\frac{7}{8}$ in. | T W |
| 6 | INLAY. Tie of a buckle. Blue glass. H. $1\frac{1}{2}$ in. | T W |
| 7 | GENII OF AMENTI, Tuāmautef, Mestha, and Hāpi; 4 figures with coloured heads. H. $5\frac{1}{2}$ in. | White faience,
M G |
| 8 | INLAY. Triangular object. Blue glass. H. $1\frac{1}{8}$ in. | T W |
| 9 | INLAY. A shrine. Yellow glass. H. $1\frac{1}{8}$ in. | T W |
| 10 | INLAY. Symbolic right eye. Blue glass. H. $\frac{3}{4}$ in. | T W |
| 11 | INLAY. Soul. Red glass. H. 1 in. | T W |
| 12 | INLAY. Buckle or tie. Blue glass. H. $1\frac{1}{4}$ in. | T W |
| 13 | INLAY. Feather. Blue glass. H. $1\frac{1}{8}$ in. | T W |
| 14 | INLAY. Anubis. Blue glass. H. $1\frac{1}{2}$ in. | T W |
| 15 | INLAY. Human-headed hawk or soul. Red glass. H. $1\frac{3}{8}$ in. | T W |
| 16 | INLAY. Scarab. Blue glass. H. $1\frac{1}{4}$ in. | T W |
| 17 | INLAY. Human-headed hawk. Blue glass. H. $1\frac{3}{8}$ in. | T W |
| 18 | INLAY. Heart vase. Red glass. H. 1 in. | T W |

- 19 INLAY. Isis in attitude of weeping. Blue glass. H. $1\frac{3}{4}$ in. T W
- 20 INLAY. Uræus. Blue glass. H. $1\frac{1}{4}$ in. T W
- 21 UATI. Red carnelian. H. $\frac{7}{8}$ in. T W
- 22 OSIRIS. Blue glass. Ptolemaic. H. $2\frac{3}{4}$ in. M
- 23 THOTH. Blue glass. Ptolemaic. H. $1\frac{7}{8}$ in. M
- 24 PTAH-SEKER-ÂUSAR. Blue glass. Ptolemaic. H. $1\frac{7}{8}$ in. M
- 25 NEPHTHYS (?) kneeling. Blue glass. H. $1\frac{1}{4}$ in. T W
- 26 HEAD OF BES. Pierced for suspension. Green faïence. H. $3\frac{3}{4}$ in., W. $1\frac{7}{8}$ in. M G
- 27 MODEL OF A FINGER RING. Inscribed "Âmen, Lord of the two countries."
Green faïence. H W
- 28 MODEL OF A FINGER RING. Thotmes IV. Blue faïence. XVIIIth Dynasty. H P
- 29 MODEL OF A FINGER RING. Blue faïence. XXIIInd Dynasty. H W
- 30 MODEL OF A FINGER RING, with a scarabeus in brown on the bezel. Green faïence.
XVIIIth Dynasty. H P
- 31 MODEL OF A FINGER RING. Open-work. Green faïence. XXVIth Dynasty. H W
- 32 BEAD, bearing the cartouche of Shabaco. XXVth Dynasty. L. $2\frac{1}{8}$ in. H W
- 33 MODEL OF A FINGER RING, with gazelle in relief. Red faïence. XVIIIth
Dynasty. H W
- 34 MODEL OF A FINGER RING. Inscribed "Âmen-Râ, lord of." Blue faïence.
XVIIIth Dynasty. H W
- 35 TAT, surmounted with the atef crown and a sceptre on either side. Inscribed
"Lady of Thebes, Giver of Life." Blue faïence. H. $2\frac{1}{2}$ in., W. 1 in. M G

- 36 MODEL OF A FINGER RING. Open-work. Blue faïence. XXIIInd Dynasty.
H W
- 37 MODEL OF A FINGER RING, with a ut'at. Blue faïence. XXIIInd Dynasty.
H P
- 38 MODEL OF A RING, with a Menat and Aegis of Bast in relief. Faded green faïence. XXVIth Dynasty.
H W
- 39 MODEL OF A FINGER RING, with a fish on the bezel. Blue faïence. XIXth Dynasty.
H P
- 40 MODEL OF A FINGER RING, in open-work. Blue faïence. XIXth Dynasty.
H W
- 41 PAPYRUS SCEPTRE. Blue faïence. XXVIth Dynasty. H. 3 in.
H W
- 42 LEFT EYE OF A BULL. Glass and composition. L. $3\frac{5}{8}$ in.
M G
- 43 COMBINATION OF TWENTY EYES. Blue faïence, with black slip. H. $1\frac{1}{2}$ in.
M
- 44 SYMBOLIC EYE, bifrons. Above the eye is a lion couchant. Blue faïence. H. $1\frac{5}{8}$ in. by $1\frac{1}{4}$ in.
H P
- 45 SYMBOLIC EYE. Blue faïence. H. $1\frac{3}{4}$ in., L. $2\frac{1}{4}$ in.
M
- 46 BUCKLE TIE OF ISIS. Blue faïence, with yellow slip. Roman period. H. $2\frac{1}{4}$ in.
M
- 47 TAT. Blue faïence. H. $4\frac{1}{2}$ in.
M
- 48 BUCKLE OR TIE, inscribed with the 156th Chap. of the Book of the Dead Red Jasper. H. $2\frac{3}{8}$ in.
M G
- 49 SYMBOLIC EYE. Open-work. Blue faïence. L. $2\frac{3}{4}$ in.
M
- 50 PECTORAL. A procession of six goddesses, with similar reverse. Blue faïence. L. 2 in., H. $1\frac{7}{8}$ in.
Sir George Curtis Lampson.
- 51 SYMBOLIC EYE. Blue faïence. L. $2\frac{5}{8}$ in.
T W

- 52 SYMBOLIC EYE, on a plaque. Pierced work. Blue faience. H. $1\frac{5}{8}$ in. TW
- 53 SYMBOLIC EYES. Double. Blue faience. L. 1 in. HW
- 54 MAĀT, seated in front of a large hawk. Lapis lazuli. H. $1\frac{1}{8}$ in., L. $1\frac{3}{4}$ in. MG
- 55 LEFT SYMBOLIC EYE. Wood. L. $1\frac{1}{2}$ in. TW
- 56 SYMBOLIC EYE, right, engraved, loop on the top. Dark green stone. H. $\frac{3}{4}$ in. by $\frac{7}{8}$ in. HP
- 57 SYMBOLIC EYE, right, with loop on the top. Hæmatite. L. $\frac{5}{8}$ in. HP
- 58 SYMBOLIC EYE, right, convex. Red carnelian. H. $1\frac{5}{8}$ in. by $1\frac{7}{8}$ in. HP
- 59 SYMBOLIC EYE. Blue faience. H. $1\frac{1}{2}$ in., L. $1\frac{3}{4}$ in. M
- 60 SAM SCEPTRE. Hæmatite. H. $1\frac{3}{8}$ in. HP
- 61 COUNTERPOISE OF A COLLAR, OR MENAT, inscribed with the cartouche of Psammetichus, of the city of An-t (Caenopolis). Green faience. XXVIth Dynasty. H. $4\frac{1}{2}$ in. HP
- 62 HEART. Crystal. H. 1 in. HP
- 63 SYMBOLIC EYE. Blue faience. L. $1\frac{5}{8}$ in. HW
- 64 SYMBOLIC EYE, right, loop on the top. Granite. Sakkarah. H. $1\frac{3}{8}$ in. by $\frac{3}{4}$ in. HP
- 65 COMBINATION OF FOUR SYMBOLIC EYES, with a bolt in green between them; on the reverse, a right eye. Faded blue faience. Thebes. H. $1\frac{3}{8}$ in. by $1\frac{7}{8}$ in. HP
- 66 SYMBOLIC EYE, right, in fine polished blue glass, with black pupil. H. 1 in. by $1\frac{1}{2}$ in. HP
- 67 INLAY. Right eye. Blue glass. H. $1\frac{1}{8}$ in. TW

- 68 DISK, of mirapore glass. Green. H P
- 69 CYLINDER, of mirapore glass. H P
- 70 SCARABÆUS. Red carnelian. L. 1 in. F G
- 71 WINGED SCARAB. Blue faïence. H. $1\frac{3}{8}$ in. F G
- 72 DUCK, black glass, with white bands. Thebes. H P
- 73 PENDANT. Blue faïence. Ptolemaic. H. $2\frac{1}{8}$ in. by $1\frac{1}{2}$ in. M
- 74 FISH, the oxyrhynchus, wearing the horns and disk, with a uræus in front. It is probably an emblem of Hathor. Bronze. L. 4 in. H P
- 75 PENDANT, square, with figure of Bes with many attributes, and a procession of animals in an oval formed of a snake with his tail to his mouth beneath. Blue faïence. H. 2 in. M G
- 76 FISH, of eel form, upon a pedestal, pierced. Steatite. Thebes. L. $1\frac{3}{4}$ in. H P
- 77 BEAD. Head of a ram. Glass. Sakkarah. H P
- 78 BEAD, in the form of a man's head, black hair and beard, yellow face, black spot on forehead. Glass. H P
- 79 DUCK, with its head turned under its wing. Variegated glass. Perforated. Thebes. L. $\frac{7}{8}$ in. H P
- 80 ROUNDELL FOR INLAYING, ornamented with a rosette. Glazed earthenware. Erment. D. $1\frac{3}{8}$ in. H W
- 81 SYMBOLIC EYE, bifrons, plain. From Ahmîm. Green felspar. L. $\frac{7}{8}$ in. by $\frac{3}{4}$ in. H P
- 82 SYMBOLIC EYE, bifrons, plain. From Ahmîm. Amethyst. L. $\frac{7}{8}$ in. by $\frac{5}{8}$ in. H P
- 83 SYMBOLIC EYE, right, with details marked out in black slip. From Sakkarah. Blue faïence. L. $1\frac{3}{8}$ in. H P

- 84 RECTANGULAR PLATE, with a right utchat upon it, in the pupil is Ptah-Seker-
 Åusar, and an ibis is walking up the drop of the eye. From Bubastis. Blue
 faience. H. $1\frac{1}{2}$ in. by $1\frac{3}{4}$ in. H P
- 85 SYMBOLIC EYE, bifrons, with black brow and pupil. Open-work, with two rows
 of cynocephali emblems of Thoth. Blue faience. Thebes. H. $1\frac{5}{8}$ in.
 by $2\frac{1}{8}$ in. H P
- 86 SCARABÆUS. Black faience, with wings of original bead work. L. 8 in. H P
- 87 RIGHT SYMBOLIC EYE, brow and pupil black, the tunic is inlaid with yellow
 glass, instead of the usual drop it rests upon the legs of a hawk, with
 outspread wing behind and an erect uræus in front. Green faience.
 H. 2 in. by $2\frac{3}{8}$ in. H P
- 88 SYMBOLIC EYE. Blue faience. L. $2\frac{1}{2}$ in. by $2\frac{1}{4}$ in. F G
- 89 SYMBOLIC EYE, bifrons. Open-work. Gold. L. $1\frac{1}{2}$ in. H P
- 90 SYMBOLIC EYE, right. Green glass. H. $\frac{7}{8}$ in. by $1\frac{1}{8}$ in. H P
- 91 SYMBOLIC EYE, bifrons. Pupil incised. Red jasper. L. $1\frac{1}{8}$ in. by $\frac{3}{4}$ in. H P
- 92 HEART-SHAPED AMULET, inscribed "Royal scribe of the offering table Remen."
 H. $\frac{3}{4}$ in. H P
- 93 HEART-SHAPED AMULET. Variegated glass. H. $\frac{5}{8}$ in. H P
- 94 HEART-SHAPED AMULET, inscribed "The Osirian Se-Åmen" (?). Granite.
 H. $1\frac{5}{8}$ in. H P
- 95 MODEL OF A SCEPTRE. Bronze. H. $1\frac{1}{8}$ in. H P
- 96 SNAKE'S HEAD, in Arab mounting. L. 2 in. H P
- 97 BUCKLE, or tie of Isis. H. 2 in. H P
- 98 PAPYRUS SCEPTRE. Blue faience. H. $3\frac{1}{4}$ in. H P

- 99 SCARABÆUS, with expanded wings in one piece, with a large disk over its head, which has been inlaid. Four loops behind. Sakkarah. Blue faïence. L. 5 in. by $3\frac{5}{8}$ in. H P
- 100 MENAT. Surmounted with the head of Sekemet wearing the disk. Blue faïence. H. $3\frac{1}{8}$ in. H P
- 101 PAPYRUS SCEPTRE, inscribed "The Osirian scribe of the treasure Atef." Blue glass. H. $2\frac{1}{2}$ in. H P
- 102 HAND. An amulet. Unglazed faïence. L. $2\frac{3}{8}$ in. F G
- 103 MODEL OF A MENAT. Dark blue faïence. H. $1\frac{1}{2}$ in. H P
- 104 HEART-SHAPED AMULET, with human head. Granite. H. $1\frac{1}{2}$ in. H P
- 105 HEART-SHAPED AMULET. Variegated glass. H. $\frac{1}{2}$ in. H P
- 106 PENDANT, in form of a lotus flower. Green and blue faïence. Tell-el-Amarna. H. $1\frac{1}{8}$ in. H P
- 107 AMULET, in the form of a negro's head. Black glass. H P
- 108 FIGURE OF CANOPUS. Blue faïence, with yellow slip. H. $\frac{3}{4}$ in. H P
- 109 CAT, seated. Tell-el-Amarna. Blue faïence. H. $\frac{1}{2}$ in. H P
- 110 LION, recumbent. Emblem of Horus. Red carnelian. L. $\frac{3}{4}$ in. H P
- 111 AMULET, of unusual form, with the head of Meshkent in gold. Red carnelian. H. $1\frac{1}{2}$ in. F G
- 112 SHU. Figure in profile, being flat, with a plinth behind. Fine blue faïence. H. $1\frac{1}{2}$ in. H P
- 113 FIGURE OF A MAN, walking, arms pendant, wearing a peculiar headdress. Red and brown banded jasper. Minieh. H. 1 in. H P
- 114 ISIS, squatting, wearing a large wig, surmounted by the disk and horns. A flat, stamped figure, in white coloured gold or electrum. H. 1 in. H P

- 115 PTAH, upon a flat plaque, bandaged. Above the sceptre which he holds is a small square with the name "Ptah" upon it. Gold. H. $1\frac{5}{8}$ in. H P
- 116 ÆGIS OF ISIS, in gold repoussé work. H. 1 in. by 1 in. H P
- 117 INLAY. Female head. Blue glass. Kom el Ahmar. H. 1 in. H P
- 118 INLAY. Head of Rameses III. (?). Opaque ruby glass, altered to green by oxidisation. Tell el Yahoudeh. H. $1\frac{1}{8}$ in. H P
- 119 TAURT. Holding the buckle in front. Red jasper. Thebes. H. $1\frac{1}{4}$ in. H P
- 120 HARPOCRATES, hawk-headed, in the form of Ptah-Seker-Åusar, naked, wearing Atef crown, standing on crocodiles, with a seal beneath; on the reverse is a figure of Ptah-Seker-Åusar. Blue faïence. XXIst Dynasty (?). H. $2\frac{1}{2}$ in. H P
- 121 BES, dancing, wearing a tail, playing upon the tambourine. Flat back. Grey faïence, with yellow spots in slip. H. $1\frac{3}{8}$ in. H P
- 122 PENDANT. A man standing between two cows, which face him. Green faïence. H P
- 123 BES. Blue faïence, ornamented in yellow slip. Tell-el-Amarna. H. $\frac{5}{8}$ in. H P
- 124 MODEL OF A FINGER RING, ornamented with an Ægis of Isis, wearing the Pschent. Blue faïence. D. 1 in. H P
- 125 MODEL OF A FINGER RING, in the form of a papyrus plant, with two hawks standing upon two snakes upon the top of it. Blue faïence. Dêr-el-Baḥari. H. $1\frac{1}{2}$ in. H P
- 126 MODEL OF A FINGER RING. A deep band with seated figures of Khensu and Rā in pierced work. Blue faïence. Dêr-el-Baḥari. H P
- 127 MODEL OF A FINGER RING, with the figure of an ānch upon it. Blue faïence. XVIIIth Dynasty. Tell-el-Amarna. H P
- 128 MODEL OF A FINGER RING, with a uræus and Ka upon the bezel. Blue faïence. H P

- 129 MODEL OF A FINGER RING, bearing the name of Amen-Rā, Lord of the South. Red faience. H P
- 130 MODEL OF A FINGER RING, with the figure of an ape on the bezel. Blue faience. M
- 131 FINGER RING, inscribed with the name of Pa-her-ka. Silver. Benha. H P
- 132 FINGER RING. Silver, much oxidized. The bezel is a scarab, with emblems of royalty upon it, set in a broad band of gold. Bubastis. XVIth Dynasty. H P
- 133 PENANNULAR RING, with a beading. Gold. H P
- 134 PENANNULAR RING, with a beading. Gold. H P
- 135 PENANNULAR RING. Plated with gold. H P
- 136 PENANNULAR RING. Plated with gold. H P
- 137 PENANNULAR RING. Striped glass. H P
- 138 PENANNULAR RING. Striped glass. H P
- 139 PENANNULAR RING. Red jasper. H P
- 140 PENANNULAR RING. Red jasper, with two hoops. H P
- 141 FINGERS, AMULETS, three specimens. Obsidian. T W
- 142 SEAL. Black basalt. H. $1\frac{1}{8}$ in. *Rev. Herbert Wilson.*
- 143 HEAD OF A LION, with flat reverse. Blue faience. H. $1\frac{7}{8}$ in. by $1\frac{1}{4}$ in. M G
- 144 TWO LIONS' HEADS, intended for setting into a dagger hilt (?). White faience. M G
- 145 MENAT. Amulet, ending in the head of Sekhet wearing the disk and uræus. Green faience. H. $2\frac{1}{8}$ in. F G

- 146** CIPPUS, representing Harpocrates standing naked, wearing the side lock, trampling upon two crocodiles, which are on the base of the cippus. Above the head of Horus is the mask of Bes. In his hands he holds snakes, scorpions, an antelope, and a lion. Upon one side of him is the standard of Horus, and upon the other that of Nefer-atmu. There are twelve lines of hieroglyphics on the back, and figures of the Apis bull and Sebak. Hieroglyphics are likewise upon the top, sides and base, almost illegible. Green steatite. Bubastis. H. $2\frac{3}{4}$ in. by $1\frac{3}{8}$ in. H P
- 147** KHNEMU. Green faïence. H. $1\frac{1}{2}$ in. M G
- 148** MODEL OF A VASE, with black decoration. Blue faïence. H. $1\frac{7}{8}$ in. M
- 149** BEAD. Cylindrical. Steatite. L. $\frac{3}{4}$ in. *Ralph Bankes, Esq.*
- 150** EYE from the case of a mummy Bull, pupil obsidian, set in alabaster, the rim is of blue glass. H. $2\frac{1}{8}$ in. by $3\frac{1}{2}$ in. H P
- 151** COLUMN, with heads of Shu and Tefnut (?). Blue faïence. XIXth Dynasty. H. $2\frac{1}{4}$ in. H W
- 152** KOHL VASE, in the form of a woman seated, holding an animal with the head of Bes in front of her. Blue faïence faded. Sakkarah. H. $2\frac{1}{2}$ in. H P
- 153** DRAUGHTSMAN. Human head. Blue faïence. Bubastis. H. $1\frac{3}{8}$ in. H P
- 154** DRAUGHTSMAN, in the form of a captive, with arms tied behind his back. Green faïence. H. $1\frac{1}{8}$ in. M G
- 155** DRAUGHTSMAN, in the form of a captive, with arms tied behind his back. Blue faïence. H. $\frac{7}{8}$ in. M G
- 156** DRAUGHTSMAN. Blue glass, with two white stripes round the base. H. $\frac{3}{4}$ in. M G
- 157** DRAUGHTSMAN. A captive negro. White faïence. H. $\frac{3}{4}$ in. *Rev. Herbert Wilson.*
- 158** KOHL CASE, representing a piece of reed. Blue faïence. Abydos. L. $5\frac{3}{4}$ in. H P

- 159 CROCODILE, with the head of a hawk, part of tail broken off. Lazuli. Ahmîm.
L. $1\frac{1}{4}$ in. H P
- 160 KOHL CASE, in imitation of a reed. Yellow faïence, with blue decoration.
H. $5\frac{3}{8}$ in., D. $\frac{7}{8}$ in. F G
- 161 DRAUGHTSMAN. Bes, seated with tambourine. Green faïence. H. 1 in. F P
- 162 DRAUGHTSMAN. Conical, with knob on top. Luxor. Blue faïence. H. $1\frac{1}{2}$ in. H P
- 163 DRAUGHTSMAN, with human head. Saitic. Blue faïence. H. $1\frac{1}{4}$ in. H W
- 164 DRAUGHTSMAN, with head of Bes. Saitic. Green faïence. H. $1\frac{1}{4}$ in. H W
- 165 DRAUGHTSMAN. Blue faïence. H. $1\frac{1}{4}$ in. H W
- 166 THIRTEEN STRINGS OF BEADS, composed of amber, carnelian, amethyst, red jasper, hæmatite, green and blue faïence, mother of emerald, and various coloured glass. H P
- 167 NECKLACE, composed of 22 pendants, in the form of cartouches inscribed with the names of Rameses II. Blue faïence. H P
- 168 EIGHT STRINGS OF BEADS, consisting of carnelian, faïence, amber and various stone, some have amulets upon them. The top string has some small scarabs with gold bands, steatite frogs, and a gold scorpion. Found together in one room of a house at Gurob. Late XVIIIth Dynasty.
University Coll: Edwards Col.
- 169 A STRING OF BONE BEADS. Coptic. H W
- 170 FIGURE OF OSIRIS. Wood, spotted with colour. H. $7\frac{3}{4}$ in. T W
- 171 GENII OF AMENTI, a figure of Mestha and of Hâpi. Wood. H. 6 in. and 7 in. respectively. T W
- 172 DOLL. Clay. H. $5\frac{3}{4}$ in. H W
- 173 DOLL, with large head-dress. Clay. H. $5\frac{1}{4}$ in. H W

- 174** FOUNDATION DEPOSITS from a Ptolemaic Temple at Koptos, consisting of models of bricks in glass, lead, bronze, Nile mud, and two limestone gilded, and an earthenware pot. F P
- 175** MODEL OF A PLAY BALL. Blue and black faïence. H P
- 176** DOLL. Woman carrying a baby. Limestone. H. $4\frac{1}{2}$ in. H P
- 177** DOLL. Wood, arms wanting. H. 7 in. H P
- 178** DOLL. Limestone. H. $3\frac{3}{4}$ in. H P
- 179** BALL. Green and black faïence. H P
- 180** DOLL. Bone. H. $4\frac{3}{4}$ in. H P
- 181** DOLL. Terra-cotta. H. $5\frac{1}{4}$ in. Der el Bahari. H P
- 182** BOX, for toilet use, inlaid with ivory, ebony and faïence. Thebes. H. $2\frac{1}{2}$ in. by $4\frac{1}{2}$ in. H P
- 183** DOLL. Limestone. H. $5\frac{3}{4}$ in. H P
- 184** DOLL. Bone. H. $3\frac{1}{2}$ in. H P
- 185** DOLL. Wood, painted, with wig of beads. H. 7 in. H P
- 186** SCRIBE, kneeling, holding a tablet. Black steatite. H. $3\frac{3}{4}$ in. H P
- 187** PILLOW, the head with two supporting hands carved upon it. Wood. L. 6 in. H P
- 188** FOUR INK POTS, of conical shape, on a pedestal. Green glazed faïence. H. $1\frac{5}{8}$ in. by $2\frac{1}{2}$ in. H P
- 189** FOUR INK POTS, circular form. Green glazed faïence. H. $1\frac{1}{2}$ in. by $2\frac{1}{2}$ in. H P
- 190** MORTAR, for grinding paints. Basalt. D. $3\frac{1}{2}$ in. H P

- 191** MORTAR AND PESTLE, for grinding paints, of rectangular form. L. $3\frac{3}{4}$ in.
H P
- 192** PESTLE, in form of a human thumb. White limestone. H. $2\frac{3}{4}$ in.
H P
- 193** MODEL OF A PAINTER'S PALLET, with models of paint pots in stone. Limestone. Erment. L. 6 in.
H P
- 194** REED, with the handles of three paint brushes. In wood.
H P
- 195** PALLET OF A SCRIBE. Ebony. Sakharah. L. 13 in.
H P
- 196** PALLET OF A SCRIBE. Tehuti. Wood. Thebes. L. $9\frac{3}{4}$ in.
H P
- 197** LAMP, with a head of Bes over the receiver, and a reflector behind, when shut down it is in the form of a fish. Bronze. H. $2\frac{3}{4}$ in. by $5\frac{1}{4}$ in.
H P
- 198** INLAY, part of a dress. Glazed faïence upon sandstone. Tell el Yahoudeh.
H P
- 199** FIVE ROUNDELS, for inlaying in columns, of various sizes. Tell el Yahoudeh. XXth Dynasty.
H P
- 200** INLAY, of triangular form, with two roundels or rosettes inserted, and space for a lotus flower, &c. Tell el Yahoudeh. H. $2\frac{1}{2}$ in.
H P
- 201** INLAY, in form of a lotus flower, with colours. Green, red and white faïence. Tell el Amarna. H. $2\frac{1}{4}$ in.
H P
- 202** TABLET, made for the Osirian, Hetep-amen, adoring Harmachis and Tmu. Painted wood. H. $14\frac{1}{2}$ in.
H P
- 203** TABLET, made for the Osirian, Set-iri-ban, adoring Harmachis and Tmu. Painted wood. H. 15 in.
H P
- 204** TABLET, made for the Osirian, Nesichonsu, adoring Rā, Osiris, Isis, and Nephthys. Painted wood. H. 12 in.
H P
- 205** TABLET, made for the Osirian, Pa-nit-qanen, adoring Harmachis. Painted wood. H. $9\frac{3}{4}$ in.
H P

- 206 TABLET, made for the Osirian, adoring Harmachis. Painted wood. H. $11\frac{1}{2}$ in.
H P
- 207 SEPULCHRAL VASE. A model. Wood, painted. H. 6 in.
H P
- 208 VASE. Model in solid wood, painted, inscribed with the name of Neferi.
Drah-abu 'l Neggeh. H. $7\frac{1}{2}$ in.
H P
- 209 VASE. A model. Wood, painted. Drah-abu 'l Neggeh. H. 6 in.
H P

Case I.

- 1 BAST, standing, carrying an ægis. Bronze. Saiitic period. H. $5\frac{7}{8}$ in.
K
- 2 BAST, standing, holding the sistrum in the right hand, and an ægis and basket on
the left arm. Bronze. Saiitic period. H. $3\frac{3}{4}$ in.
K
- 3 NEFER-ATMU, walking, left leg advanced. Bronze. Saiitic period. H. $3\frac{1}{2}$ in.
K
- 4 CYNOCEPHALUS, bandaged, wearing wig, and seated upon a basket. Plinth up
the back. Blue faïence. H. $2\frac{3}{4}$ in.
K
- 5 FIBULA. Roman period. Bronze. L. $5\frac{1}{4}$ in.
K
- 6 HIPPOPOTAMUS, back ornamented. Yellow faïence. H. $2\frac{3}{4}$ in., L. $5\frac{1}{2}$ in.
K
- 7 IRON INSTRUMENT. L. $5\frac{3}{4}$ in.
K
- 8 MODEL OF A BALL, covered with leather. Faïence, dark and light blue glaze.
L. $2\frac{3}{4}$ in.
K
- 9 BOTTLE, in the shape of a mouse. Terra-cotta. H. $2\frac{1}{4}$ in.
K

- 10 HAWK. Root of emerald. H. $1\frac{1}{2}$ in. K
- 11 HAWK. Serpentine. H. 2 in. K
- 12 PORTION OF A BEE. Stone glazed. H. $2\frac{7}{8}$ in. K
- 13 HAWK. Dark blue faïence. H. $2\frac{3}{4}$ in. K
- 14 AMPHORA-SHAPED VASE, with alternate white and yellow wavy lines. Has been in a fire. Blue glass. H. $4\frac{1}{4}$ in. K
- 15 VASE, with black ornamentation. Blue faïence. H. $2\frac{3}{4}$ in. K
- 16 FEMALE FIGURE, standing with arms pendant. Blue paste. H. $4\frac{1}{8}$ in. K
- 17 TEHUTI. Green faïence. H. $4\frac{1}{4}$ in. K
- 18 MODEL OF A FRUIT. Amber. L. $3\frac{1}{4}$ in. K
- 19 HAWK. Found in the Temple of Senefru, at Medum. IVth Dynasty (?). Blue faïence. H. $2\frac{5}{8}$ in. K
- 20 HARE. Blue faïence, with black spots. L. 3 in. K
- 21 TWO-HEADED RAM. Lapis lazuli. H. $1\frac{1}{2}$ in. K
- 22 CARTOUCHE, with the name of Khu-n-aten, from Tel-el-Amarna. Porcelain. H. $1\frac{1}{8}$ in. K
- 23 FRAGMENT, with the cartouche of Amenhotep III. Faïence, green glaze. XVIIIth Dynasty. From Tel-el-Amarna. K
- 24 MENAT, surmounted with the head of Sekhet wearing the disk. Green faïence. H. 3 in. K
- 25 MENAT, surmounted with the head of Sekhet wearing the crown of Upper and Lower Egypt. Green faïence. H. $3\frac{1}{2}$ in. K

- 26** STAMP, with the name of Sheshank, a King of the XXIIIrd Dynasty. Bronze.
L. $1\frac{3}{4}$ in. K
- 27** A COLLECTION OF VARIOUS SMALL FIGURES OF GODS, ANIMALS, BIRDS AND AMULETS, most of the principal divinities being represented, including triads of Isis, Nephthys and Horus. Faience of various colours. Also two seated figures of Mut in carnelian. A carnelian Tat and a red jasper buckle. K
- 28** NECKLACE, composed of seven strings of beads of various kinds, viz., red and white carnelian, root of emerald, red jasper, faience, red glass, and seven gold pendants. Gurob. XVIIIth Dynasty. K
- 29** DISH, with upright rim, with rosette decoration inside, and outside decorated as if it were a wooden barrel. Faience, blue glaze and black. XVIIIth Dynasty. D. $7\frac{1}{2}$ in. M G
- 30** JUG, with handle and long neck, decorated with wreath in black. Faience, blue glaze. XVIIIth Dynasty. H. $6\frac{1}{2}$ in. M G
- 31** FALSE-NECKED VASE, decorated with black pattern. Faience, blue glaze. XVIIIth Dynasty. H. 3 in., D. $2\frac{1}{2}$ in. M G
- 32** VASE, of unglazed pottery, with two pierced handles, decorated in red, with boats, a sail, and ostriches. H. 5 in. M G
- 33** BOTTLE, in yellowish smooth stoneware, decorated with wreath, painted in brown and black; egg-shaped bowl, with long neck. XVIIIth Dynasty. H. 9 in. M G
- 34** VASE, in yellowish smooth stoneware, decorated in brown and black. XVIIIth Dynasty. H. 3 in. M G
- 35** JUG, with handle. Pottery painted in imitation of granite, with the name of the Lady Amen-un-usekht. XIXth Dynasty. H. $5\frac{3}{4}$ in. M G
- 36** INKSTAND, in form of a cartouche, with two holes, in white and brown glazed stone; at one end is a monkey climbing up. XVIIIth Dynasty. L. 3 in. M G

- 37** INKSTAND, in form of a cartouche, with two holes; at one end is sitting a monkey. Faience, light blue glaze. XXIIInd Dynasty. L. $2\frac{3}{4}$ in. M G
- 38** BODY OF AN IBIS in white faience, the tail inlaid with blue paste the neck and legs of bronze are lost. L. $3\frac{1}{2}$ in. M G
- 39** SCULPTOR'S TRIAL-BLOCK OF A CAPITAL. In limestone. New Empire. H. $5\frac{1}{4}$ in. M G
- 40** PECTORAL, with head of hawk, crowned with the disk with four wings, on the back a Greek . Yellow faience; inlay of red and blue paste lost. H. $3\frac{1}{2}$ in. M G
- 41** FRAGMENT OF PLAQUE with reliefs; a king, with leopard-skin, standing; behind him, "Thoth, Lord of Hermopolis," and "Neit." Faience, light blue glaze. L. $2\frac{1}{2}$ in. M G
- 42** MIDDLE-PIECE OF A NECKLACE, with reliefs. Sekhmet suckling a king; Isis; captives; Nekhebt and Bute as winged snakes; lotus flowers and a cartouche with imitated hieroglyphs. Light blue paste. XXIIInd Dynasty (?). L. 2 in. by $1\frac{1}{2}$ in. M G
- 43** JUG, in form of a kneeling man, the handle is formed by the pigtail. Alabaster. Ancient Empire. H. $3\frac{1}{4}$ in. M G
- 44** PILLOW, the shaft is ribbed, the place for the inscription is unfilled. Alabaster. Ancient Empire. H. 7 in. M G
- 45** VASE. Alabaster, with bands of red sandstone. H. $2\frac{3}{8}$ in. M G
- 46** TAURT. Blue glazed faience. Feet broken off. XVIIIth Dynasty. H. $2\frac{3}{8}$ in. M G
- 47** PART OF UTA EYE. Green glazed faience, inlaid with paste. L. $2\frac{1}{2}$ in. H W
- 48** WINGED EROS. Terra-cotta, painted. H. $2\frac{3}{4}$ in. H W

- 49 VASE, top broken off. Decorated in black with spirals and wreathed with conventional leaves. Blue glazed faience. H. 8 in. D. $7\frac{1}{2}$ in. H W
- 50 VASE, with flat rim and embryo handles. Alabaster. H. $7\frac{1}{2}$ in. From Bubastis. H P
- 51 DISH. Alabaster. VIth Dynasty. D. 17 in. Sakkarah. T W
- 52 VASE, with flat rim and embryo handles. Alabaster. From Bubastis. H. $7\frac{1}{2}$ in. H P
- 53 SET OF FOUR SEPULCHRAL VASES (canopic), with the heads of the four genii of Amenti, with usual formula in hieroglyphics, made for Horuta. XXVIth Dynasty. Alabaster. H. 17, 16, $14\frac{1}{2}$ and $13\frac{1}{2}$ in. respectively. From Hawara. K

Case J. Containing solely Bronzes.

- 1 THRONE FOR A BRONZE STATUE, formed by two standing lions with tails erect, on the arms are two recumbent lions, and on the back, portions of a winged hawk. H. $7\frac{1}{4}$ in. H W
- 2 CAT-HEAD, from a case for cat's bones. Ears barred with gold. Bubastis. XXIIInd Dynasty. H. 3 in. H P
- 3 HEAD OF A CAT, with scarab on forehead. H. $4\frac{3}{4}$ in. *Walter L. Nash, Esq.*
- 4 CAT, with an Aegis suspended round the neck in front and lion's head (?) on the back. Bronze, ears pierced. Saitic period. H. $6\frac{1}{2}$ in. K
- 5 BA, standing. H. 8 in. *University Coll: Edwards Col.*
- 6 HEAD OF LION, with ring and chain in front. H. $2\frac{3}{4}$ in. M
- 7 HAWK, crowned with double crown; hollow, with square hole below. H. $6\frac{1}{2}$ in. H P

- 8 ICHNEUMON, walking. San. L. $5\frac{3}{8}$ in. H P
- 9 ICHNEUMON, sitting up, with raised paws, two young at its feet. Sais. H. $5\frac{1}{4}$ in. H P
- 10 BAT, sitting upright, with folded wings. Benha. H. 9 in. H P
- 11 ICHNEUMON, seated upright. H. $5\frac{1}{2}$ in. *Walter L. Nash, Esq.*
- 12 SHREW-MOUSE, standing. Sacred to Horus. Ornamentation on back, and the eyes inlaid with gold. Bronze. H. $2\frac{1}{8}$ in., L. $5\frac{1}{4}$ in. F G
- 13 AMEN-RĀ, standing. H. $7\frac{1}{4}$ in. T W
- 14 HORUS. Hawk-headed, seated, gilded. H. $4\frac{3}{4}$ in. K
- 15 AMEN-RĀ, with hawk head and double feather, standing. H. $2\frac{5}{8}$ in. F P
- 16 TAHUTI, crowned with disk and crescent, standing. H. 3 in. K
- 17 RANEN, as a uræus, with woman's head, crowned with uræi, double feather and horns. Sakkara. H. $4\frac{1}{4}$ in. H P
- 18 PTAH TENEN, standing. H. 4 in. K
- 19 RAM, on a papyrus staff-head. H. $2\frac{5}{8}$ in. F P
- 20 VULTURE HEAD OF NEKHEBT, crowned with Atef crown. H. 4 in. H P
- 21 MUT, vulture-headed, with double crown, standing. H. $6\frac{1}{4}$ in. F G
- 22 SET, fighting. H. $2\frac{3}{8}$ in. F P
- 23 TAHUTI OF MENDES, bull-headed, fighting, on a staff-head. H. $6\frac{1}{4}$ in. *J. Travers Smith, Esq.*
- 24 BES, holding a tambourine. H. $2\frac{1}{4}$ in. F P
- 25 BES, holding a harp. H. $2\frac{1}{4}$ in. E

- 26** MENAT, in open-work. Head of Sekhet surmounted with disk and uræus. Below is a standing figure of the goddess. Similar reverse. Inscribed: "Nebt uati." Illahun. H. $4\frac{1}{2}$ in. K
- 27** AEGIS OF AMEN, with ram's head. H. $3\frac{1}{2}$ in. K
- 28** INCENSE OFFERER. A rod with an open hand at the tip, and a hawk's head at the other end; on it, a kneeling figure of a king, with incense box, cartouche-shaped, before him. Bubastis. L. $19\frac{3}{4}$ in. H P
- 29** PERFORMING DOG, standing on a staff-head. H. 1 in. F P
- 30** IBEX, standing. H. $1\frac{1}{4}$ in. F P
- 31** IBIS, of alabaster, head and legs of bronze. H. $23\frac{3}{8}$ in. M G
- 32** PAIR OF IBIS FIGURES, like 31. H. $1\frac{1}{4}$ in. M
- 33** ISIS, standing, with sistrum. Roman. H. $13\frac{3}{8}$ in. F P
- 34** TAURT, standing, crowned with feathers. H. $13\frac{3}{4}$ in. F P
- 35** AEGIS OF SEKHET, with two cats on the top edge, upon the collar a triad in relief of Amen-Min, Neferatum and Sekhet. H. $3\frac{3}{4}$ in. H P
- 36** KNEELING OFFERER, with tray on head. H. $1\frac{1}{8}$ in. F P
- 37** KNEELING PRIEST. H. 1 in. F P
- 38** KHER-HEB, walking, with roll under arm. H. $2\frac{1}{2}$ in. E
- 39** PTAH, standing. H. 6 in. K
- 40** PTAH, standing. H. $43\frac{3}{8}$ in. K
- 41** MAAT, standing, feather on head. H. $5\frac{1}{2}$ in. F P
- 42** IMHOTEP, seated, with gold eyes. H. $5\frac{1}{2}$ in. K

- 43 IMHOTEP, seated. H. $5\frac{5}{8}$ in. *Alfred Cock, Esq., Q.C.*
- 44 IMHOTEP, seated. H. $5\frac{1}{8}$ in. E
- 45 BAST, walking, holding aegis. H. $6\frac{1}{2}$ in. H P
- 46 MAAHES, lion-headed, walking. H. $5\frac{1}{2}$ in. H P
- 47 MAAHES, lion-headed, walking. H. $3\frac{1}{2}$ in. H P
- 48 ANHOUR, cylindrical head-dress. H. $3\frac{3}{4}$ in. H P
- 49 ANHOUR, face inlaid with gold. H. $7\frac{1}{8}$ in. F P
- 50 ANHOUR, uræus on head. H. $5\frac{3}{8}$ in. M G
- 51 ANUPT, female Anubis, standing, in long garment, right hand advanced, jackal-headed. H. 4 in. H P
- 52 UAZIT, walking, two uræi on crown. Sais. H. $5\frac{3}{4}$ in. H P
- 53 UAZIT, walking, as 52. H. $5\frac{1}{4}$ in. K
- 53* SEKHET, standing, with arms held out, and embraced by the wings of a jackal-headed hawk behind. H. 3 in. H P
- 54 HEAD-DRESS OF SELK, scorpion on crowns of uræi. H. $1\frac{3}{8}$ in. *J. Travers Smith, Esq.*
- 55 SELK, as human-headed scorpion, with disk and horns. H. $\frac{7}{8}$ in. K
- 56 SELK, as 55, on staff head. H. $3\frac{1}{4}$ in. *Mrs. Goodison.*
- 57 IBIS, on staff head. H. $6\frac{1}{8}$ in. H W
- 58 HAWK, on staff head (inscribed). H. $7\frac{1}{2}$ in. F P
- 59 SEATED QUEEN (?), uræus on head. H. $3\frac{1}{2}$ in. H P

- 60 ISIS, standing, with disk and horns, right hand raised, left hand clenched extended, garment girded round legs. Head covered with electrum foil. Phoenician. H. $8\frac{1}{8}$ in.

Walter L. Nash, Esq.

- 61 STANDING FIGURE OF A GIRL, nude, with right hand raised. Phoenician. H. $6\frac{3}{8}$ in.

K

- 62 KHONSU, seated, with disk and crescent, eyes gold, inlaid. H. $6\frac{3}{8}$ in.

Sir George Curtis Lampson.

- 63 KHONSU, seated, with disk and crescent, and atef head-dress above. H. $8\frac{3}{4}$ in.

H P

- 63* KHONSU, youthful, standing, swathed. H. $5\frac{1}{4}$ in.

K

- 64 KHONSU-PE-KHRAT, disk and horns and atef crown, standing. H. 6 in.

H P

- 64* ROYAL PRIEST, standing, holding Ibis standard and *ankh*, like priests on granite columns in Capitoline Museum. Roman. H. $4\frac{1}{2}$ in.

H P

- 65 KING, kneeling, with head-cloth on. H. $5\frac{1}{2}$ in.

H P

- 65* ROYAL PRIEST, standing, holding Hawk standard and girdle tie, as 64*. H. $4\frac{1}{2}$ in.

H P

- 66 ISIS, seated, with Horus, on a lion throne. H. $5\frac{3}{4}$ in.

K

- 67 ISIS, seated, with Horus, Greek style. H. $3\frac{1}{2}$ in.

F P

- 68 HAR-PE-KHRAT, with triple atef crown, seated. H. $6\frac{1}{2}$ in.

H P

- 69 HAR-PE-KHRAT, as 68. H. $6\frac{7}{8}$ in.

T W

- 69* HORUS, seated, swathed as a mummy. H. $8\frac{1}{4}$ in.

S. E. Kennedy, Esq.

- 70 HAR-PE-KHRAT, standing. Sakkara. H. $4\frac{1}{8}$ in.

H P

- 71 HORUS, seated, naturalistic work. H. $3\frac{1}{4}$ in.

F P

- 72 HAR-PE-KHRAT, standing, Roman. H. 4 in.

H W

- 73 HORUS, standing, hawk-headed, with double crown. H. $3\frac{7}{8}$ in. K
- 74 SITULA, figures as 75. H. $3\frac{1}{2}$ in. K
- 75 SITULA, with figures of Min, Mut, Horus, Nebhat, Anpu, Taurt, Mahes, and Uazit. Apis and bark of sun above. Dedicated by Zed-en-ua, son of Em-ura-n born of Asty. H. 8 in. H P
- 76 SITULA, with figures, as 75. H. $4\frac{3}{4}$ in. H W
- 77 POLISHED BOWL, Deir el Bahri, with 78. W. $6\frac{3}{8}$ in. H W
- 78 BOWL, with repoussé figures of bulls in two bands. Deir el Bahri. XVIIIth Dynasty. W. $6\frac{3}{8}$ in. H W
- 79 BOWL. W. $5\frac{3}{4}$ in. H W
- 80 LOWER END OF A LARGE MENAT, engraved with Isis suckling Horus, and the crowned hawk amid papyrus plants. W. $4\frac{3}{8}$ in. H W
- 81 BOWL, with ring handle for suspension, engraved with pattern and wreath. XVIIIth Dynasty. W. $4\frac{1}{4}$ in. F P
- 82 VASE, very thin work. H. $4\frac{1}{8}$ in. H W
- 83 STANDARD OF MENTU, double spear head. Hawk on shaft. Koptos. Ptolemaic. H. $6\frac{1}{2}$ in. K
- 84 ANOTHER, with Horus binding the crocodile, hawk-headed Sphinx on shaft. H. $5\frac{1}{2}$ in. K
- 85 ANOTHER, with Horus binding the crocodile. H. $5\frac{1}{2}$ in. K
- 86 MIRROR, with blue faïence handle. H. $12\frac{3}{8}$ in. F P
- 87 MIRROR, with female figure handle. H. $10\frac{1}{8}$ in. M G
- 88 MIRROR, with zigzag and plait pattern handle, hawks on upper part. H. $7\frac{1}{4}$ in. H P

- 88* MIRROR, with painted wooden handle. H. $9\frac{1}{8}$ in. H P
- 89 MIRROR, with zigzag plait and spirals on handle. H. $7\frac{3}{8}$ in. H P
- 90 MIRROR, with Hathor head on handle, massive, polished, with gilded knobs.
H. $9\frac{1}{2}$ in. H W
- 91 MIRROR, with lotus handle in massive ivory. Found at Kahun. XIIth Dynasty.
H. $14\frac{1}{4}$ in. F P
- 92 LIBATION VASE, with two spouts. H. 4 in. H P
- 92* BES, standing, on papyrus sceptre. H. $15\frac{1}{2}$ in. *S. E. Kennedy, Esq.*
- 93 HARPOKRATES, standing, crowned on a staff head capital. Roman period.
H. $7\frac{1}{2}$ in. by $5\frac{1}{2}$ in. *Somers Clarke, Esq.*
- 94 LONG LADLE, with uza eye on bowl, and duck's head ending handle. L. $20\frac{1}{2}$ in. H P
- 95 CAT. H. $14\frac{1}{2}$ in. *C. Brinsley Marlay, Esq.*
- 96 HARPAKRAT, walking, with triple atef crown. H. $15\frac{1}{4}$ in. K
- 97 VASE OF ISIMKHEB, from her tomb, with cover. XXIst Dynasty. H. 13 in. H P

Case K.

Solely Bronze objects.

- 1 AEGIS OF ISIS. H. $11\frac{3}{4}$ in. *Walter L. Nash, Esq.*
- 2 TWO FIGURES OF OSIRIS AND A BULL. H. 7 in. M G
- 3 SEKHET. H. $9\frac{1}{4}$ in. *Sir George Curtis Lampson.*

3* ISIS WINGED. H. $5\frac{1}{2}$ in. K

4 NEIT. Silver eyes. H. 9 in. *University Coll: Edwards Col.*

5 NEIT, with circle pattern on crown. Thebes. H. 7 in. H P

6 ANPU, walking, eyes inlaid with gold. H. $7\frac{1}{4}$ in. *Sir George Curtis Lampson.*

7 KHONSU, walking, eyes and beard inlaid with gold. H. $8\frac{1}{2}$ in. H P

8 MENTU-RĀ, walking, with double crown. H. 8 in. *Sir George Curtis Lampson.*

The following Bronzes all bear dedicatory inscriptions to the gods. The names of the dedicators are here stated, together with their parentage.

9 AEGIS OF ISIS; by Uzatnekht, son of Taurt. XXIIIrd Dynasty (?). H. $9\frac{1}{2}$ in. H P

10 AMEN, standing, with lion's head, like Bes, and papyrus crown, holding a staff in right, in fighting attitude; by Nesiptah, son of Un-mu-amen, born of Pen-neter. XXIIIrd Dynasty (?). H. 8 in. *Liverpool Museum.*

11 ISIS NURSING HORUS; by Khonsu-en XXIIIrd Dynasty (?). H. 8 in. H P

12 PRIEST, kneeling, with aegis and basket of bast; by Atmu(?)ardus, son of Amenardus, and Psenamen. Bubastis. H. $2\frac{1}{2}$ in. M

13 PTAH, with gold collar; by Pedu-amen-ap (son of) Pa-ha-uza. H. 5 in. H P

14 SERPENT, human headed, with crown of Atmu, on a long box; by Du-er-neit-anh, son of Amenardus, and by Un-nefer. L. 12 in. H. $5\frac{3}{4}$ in. H P

15 AIMHOTEP, seated; by Nas-nef-bast, born of Takheth. H. $6\frac{1}{4}$ in. *Sir George Curtis Lampson.*

16 NEIT, standing; by Hap-he-ruan, son of Then-hor-nem and Mer-en-neit. H. $9\frac{1}{4}$ in. *Mrs. Goodison.*

17 NEIT; by Pedu-hor-zef-utut, son of Tedu-pa-neit-za, and Aah-tefen. H. $4\frac{1}{2}$ in. F P

- 18 APUAT, jackal-headed, seated; by Pedu-hor-se. H. 5 in. H P
- 19 HAR-PE-KHRAT, seated, inlaid with gold on eyes, collar and base; by Khonsu-ardus, set on a later throne by Ra-en-a, son of Undut-es-ran (?) born of Ast-a-rekhts. H. 6 in. H P
- 19* BABOON on staff head; by Hor. : zes-nefer illegibly inscribed. H. 4 in. F P
- 20 BABOON on staff head; by Amen , son of Nesi-ua , illegibly inscribed. H. $6\frac{5}{8}$ in. H W

The following Bronzes may be approximately dated by their inscriptions.

- 21 COPPER STAFF-HEAD, cylindrical, of Pepy. VIth Dynasty. H. $2\frac{1}{8}$ in. K
- 22 PART OF A MENAT OF TAHUTMES III. XVIIIth Dynasty. H. $5\frac{1}{8}$ in. F G
- 23 IBIS, on base; by Her-kheb, son of Pa-si-ast, born of Her-em-heb. XXIst Dynasty. L. 4 in. F P
- 24 OSIRIS, standing; by Pa-un-hati-, son of Sheshenk. XXIIInd Dynasty. H. 5 in. F P
- 25 OSIRIS, standing; by Her-ar-ab-bast, son of Pa-khal. XXIIIrd Dynasty. H. 8 in. F P
- 26 MUT, standing; by Tesh-nefer, son of Amenardus, born of Teshta. XXVth Dynasty. H. $5\frac{3}{8}$ in. F P
- 27 NEIT; by Tedu-neit-nefer-tek (daughter of) Tedu-ptah, daughter of Atmu-ardus. XXVth Dynasty. H. 7 in. F P
- 28 NEIT; by Hor, son of Amenardus. XXVth Dynasty. H. $6\frac{3}{8}$ in. F P
- 29 BAST; by Tedu-amèn-suten-neteru, son of Khonsu-ardus. XXVth Dynasty. H. $5\frac{7}{8}$ in. F P

Alfred Cock, Esq., Q.C.

- 30 HAR-PE-KHRAT, with atef crown ; by hor-aker, son of Amenardus ; and son of Bast hotep. XXVth Dynasty. H. $6\frac{1}{2}$ in. M
- 31 AMEN-RĀ, standing ; by Amen-zef-her, son of Am-akhu-a-herud, born of Shap-her. XXVth Dynasty. H. $9\frac{3}{4}$ in. *Sir George Curtis Lampson.*
- 32 HAR-PE-KHRAT ; by Pedu-hor-pe-se-ast, son of and a-ardus, son of A-ardus-aht. XXVth Dynasty. H. $5\frac{7}{8}$ in. F P
- 33 HAWK OF HORUS ; by Pedu-pe-nefer-en-artef, son of Amen-ardus, born of Ta-khredet-ast, born of Pedu-asar, son of Psemthek. XXVIth Dynasty. H. $4\frac{3}{4}$ in. *Walter L. Nash, Esq.*
- 34 APIS BULL ; by Uza-hor, son of Pedu-asar. XXVIth Dynasty. H. $3\frac{1}{2}$ in. H P
- 35 OSIRIS, eyes inlaid with gold ; by Ptah-arudut-s, son of Pa-sen-mut. XXVIIIth Dynasty. H. $10\frac{7}{8}$ in. *Sir George Curtis Lampson.*
- 36 APIS BULL ; by Hotep-bast, son of Pedu-bast. (Cast from ancient.) XXVth Dynasty. L. 4 in. K
- 37 OSIRIS ; by Tutu, son of Mepta-dua, born of Tesemthek. XXVIth Dynasty. H. $6\frac{3}{4}$ in. F P
- 38 OSIRIS, seated ; by Ra-nefer-ab-neb-nuk, son of Abesh, born of Ar-em-tak, with date of Festival of Osiris. XXVIth Dynasty. H. $6\frac{1}{4}$ in. F P
-
- 39 OXYRHYNKOS FISH. L. 4 in. H P
- 40 SACRED FISH OF MENDES, on standard. L. $3\frac{1}{2}$ in. *University Coll: Edwards Col.*
- 41 OXYRHYNKOS FISH. L. $4\frac{1}{2}$ in. E
- 42 JACKAL HEAD OF SCEPTRE. H. 2 in. F P
- 43 DOUBLE POINTED KARIAN SPEAR. H. $7\frac{3}{8}$ in. E

- 44 CROWNED URÆUS OF UAZI on papyrus sceptre. H. $4\frac{1}{8}$ in. E
- 45 LATUS FISH. L. $4\frac{7}{8}$ in. E
- 46 BABOON, seated, disk and crescent on head. H. $2\frac{5}{8}$ in. K
- 47 CAT, seated, eyes inlaid with gold. H. $3\frac{1}{4}$ in. *J. Travers Smith, Esq.*
- 48 PATERA, with handle. Roman. W. $4\frac{3}{8}$ in. *Walter L. Nash, Esq.*
- 49 HAWK. H. $2\frac{3}{4}$ in. H W
- 50 CALF, weight (?) Greek. L. $2\frac{3}{4}$ in. F P
- 51 APIS BULL. H. $3\frac{1}{8}$ in. K
- 52 HEAD OF HELIOS, radiated. Ekhmim. Greek. H. $4\frac{5}{8}$ in. H P
- 53 VOTIVE TABLET, with Apis Bull, demotic inscription above, and names of ten Greeks who dedicated it. H. $3\frac{3}{4}$ in. H W
- 54 SISTRUM, cat on top. H. $10\frac{1}{4}$ in. T W
- 55 CUTTING TOOL, in form of oryx. XVIIIth Dynasty. L. $3\frac{5}{8}$ in. M G
- 56 ADORER BEFORE AN IBIS; another adorer lost and replaced by a smaller Ibis. L. $3\frac{3}{4}$ in. E
- 57 TABLE OF OFFERINGS, with kneeling priest, frog, two apes and two hawks. L. $2\frac{1}{4}$ in. F G
- 58 TABLE OF OFFERINGS, with kneeling priest and frog. L. $3\frac{1}{4}$ in. H W
- 59 TABLE OF OFFERINGS, like 57. L. 2 in. *Mrs. Goodison.*
- 60 CAT, *couchant*, with three kittens. L. $3\frac{1}{4}$ in. F G
- 61 AEGIS OF SEKHET. H. 3 in. H W

- 62 BULL-HEADED EAGLE, *volant*, crowned with feathers. H. $3\frac{1}{4}$ in. T W
- 63 JACKAL-HEADED GENIUS, kneeling. Sais. H. $1\frac{7}{8}$ in. H P
- 64 GOOSE. H. $1\frac{1}{8}$ in. F P
- 65 HAWK. H. $1\frac{1}{8}$ in. F P
- 66 VULTURE. H. $\frac{7}{8}$ in. F P
- 66* HAWK HEAD, with disk on sceptre. H. $1\frac{1}{4}$ in. F P
- 67 MAĀT, seated, with feather. H. 2 in. F P
- 68 RING OF PEDU HOR, SON OF SEN ANT (?). A priest adoring Rā, seated.
W. 1 in.
Rev. Herbert Wilson.
- 69 SERAPIS, standing. Roman. H. $3\frac{3}{4}$ in. H P
- 70 RING WITH HEAD OF PTOLEMY V. PHILOPATOR. 217-204 B.C. W. $1\frac{1}{8}$ in. F P
- 71 HEADS OF HORUS AND BAST, joined. Roman. H. $1\frac{3}{4}$ in. H W
- 71* SISTRUM, with four bars ; head of Horus on top. H. $8\frac{1}{2}$ in. F P
- 72 FISHERMAN seated on a rock. Roman. H. $1\frac{3}{4}$ in. H W
- 73 HANDLE, with Bes and a female supported on ducks, lions at base. H. $2\frac{3}{4}$ in. H W
- 74 HANDLE, Faun with a stick. Roman. H. $2\frac{3}{4}$ in. H W
- 75 MODEL AXE, with brown binding for handle. L. $2\frac{1}{4}$ in. H W
- 76 MODEL KNIFE, CHISEL AND AXE, AND ALABASTER VASE, all inscribed for
"The Good God Rā-men-kheper beloved of Min, of Koptos." From
foundation of temple of Tahutmes III., at Koptos. L. $7\frac{1}{2}$ in., L. $5\frac{1}{4}$ in.,
L. 3 in., H. 4 in. K

- 77 TWO MODEL HOES AND 4 MODEL BASKETS. From a foundation deposit.
L. $2\frac{1}{8}$ in., H. $1\frac{1}{2}$ in. K
- 78 MODEL TOOLS: 2 AXES, 5 CHISELS, AND KNIFE. L. $1\frac{1}{4}$ in. to 2 in. TW
- 79 HARPOON, L. $5\frac{1}{2}$ in.; AXE, L. 3 in.; CHISELS, L. 4 in. and 5 in.
Liverpool Museum.
- 80 AXE. L. $4\frac{7}{8}$ in. K
- 81 OSIRIS FIGURE, showing stucco and gilding. H. $3\frac{7}{8}$ in. HW
- 82 CUTTING INSTRUMENT, hinging in back. L. $3\frac{5}{8}$ in. K
- 83 STAMP, inscribed ΔΙΟΣΚΕΡΟΙ. L. 2 in. HW
- 84 HANDLE OF VASE, with lion. L. $4\frac{1}{4}$ in. HW
- 85 HALF OF HOLLOW SILVER ANKLET. Roman. L. $4\frac{1}{4}$ in. HW

Case L.

- 1 USHABTI of a priest named Antef. Brown serpentine. XIth Dynasty (?).
H. $8\frac{3}{4}$ in. H P
- 2 USHABTI from Meh. Wood. XIIth Dynasty (?). H. $6\frac{3}{4}$ in.
Walter L. Nash, Esq.
- 3 USHABTI of a lady named Nai. Limestone, painted. XVIIIth Dynasty.
H. $9\frac{1}{4}$ in. *Walter L. Nash, Esq.*
- 4 USHABTI of a lady named Nai. Limestone. XVIIIth Dynasty. H. 7 in. H P
- 5 USHABTI of a lady named Ta-karei. Limestone, painted. XVIIIth Dynasty.
H. $11\frac{3}{4}$ in. H P

- 6 USHABTI of a page of the house, Har-em-na. Limestone, painted.
XVIIIth Dynasty. H. $6\frac{1}{2}$ in. T W
- 7 USHABTI of Thy. Green steatite. Late XVIIIth Dynasty. H. $6\frac{1}{4}$ in. K
- 8 USHABTI, wearing curled wig and tunic. Ebony. XVIIIth Dynasty. H. $8\frac{1}{8}$ in. K
- 9 USHABTI given by the King for the chief archer of Zal, keeper of the horses.
Ma-nu-na. Wood painted. XVIIIth Dynasty. H. 10 in. F P
- 10 USHABTI of a scribe named Heh. Faïence. XVIIIth Dynasty. H. $3\frac{1}{2}$ in. H P
- 11 USHABTI of a great scribe of Amen. Faïence. White glaze, with black wig,
the hands and face in red paste. Late XVIIIth Dynasty. H. $4\frac{3}{8}$ in. K
- 12 USHABTI of Tun-re. Brown sandstone. XIXth Dynasty. H. $9\frac{1}{2}$ in. H P
- 13 USHABTI of a keeper of the royal herds, Ptah-em-ua. Black steatite. Early
XIXth Dynasty. H. 7 in. H W
- 14 USHABTI of a lady named Hotep-i. Stone painted. XIXth Dynasty.
H. $7\frac{5}{8}$ in. M G
- 15 USHABTI of a priest of Amen named An-Hai. Terra cotta, painted.
XIXth Dynasty. H. $6\frac{3}{4}$ in. H P
- 16 USHABTI of Pa-sa-(Rā-user-māt-sotep-en-Rā). Faïence. White glaze, purple
decorations, the hands and face in red paste. XIXth Dynasty. H. $6\frac{1}{4}$ in. H W
- 17 USHABTI, name obscure. Faïence. White glaze, purple decorations.
XIXth Dynasty. H. 5 in. H P
- 18 USHABTI of Rā-user-ma-necht. Faïence. Early XIXth Dynasty. H. $6\frac{1}{4}$ in.
Walter L. Nash, Esq.
- 19 USHABTI, name wanting. Black steatite. XIXth Dynasty. H. $6\frac{3}{4}$ in. H P

- 20 USHABTI, name wanting. Alabaster. XIXth Dynasty. H. $5\frac{3}{8}$ in. H P
- 21 USHABTI of a lady named Pen-rennu(t). Terra cotta, painted. XIXth Dynasty
H. $4\frac{1}{4}$ in. F G
- 22 USHABTI of Seti. Inscribed with his prenomen and name. Faience.
XIXth Dynasty. H. $4\frac{1}{2}$ in. *Ralph Bankes, Esq.*
- 23 TWO PORTIONS OF USHABTI, probably of the same figure. Name wanting.
Faience. XIXth Dynasty. *Ralph Bankes, Esq.*
- 24 USHABTI, name illegible. Wood, painted. XIXth Dynasty. H. $7\frac{1}{2}$ in. H P
- 25 USHABTI of a lady named Nefer-mat A singer of the Temple of Āmen.
Wood, painted. XIXth Dynasty. H. $8\frac{1}{4}$ in. H P
- 26 USHABTI of Āmen-mes. Wood, painted. XIXth Dynasty. H. $8\frac{1}{2}$ in. H P
- 27 USHABTI of Mā-hu. Wood, painted. XIXth Dynasty. H. $11\frac{1}{2}$ in. F P
- 28 USHABTI with curled wig. Wood, painted. XIXth Dynasty. H. $8\frac{1}{2}$ in. T W
- 29 APIS USHABTI. Faience. XIXth Dynasty. H. $3\frac{3}{8}$ in. *Walter L. Nash, Esq.*
- 30 APIS USHABTI. Faience. XIXth Dynasty. H. 4 in. T W
- 31 USHABTI, uninscribed. Accacia wood. New Empire. H. 8 in. *W. Rome, Esq., F.S.A.*
- 32 USHABTI of Hetep. Terra cotta, painted. H. $8\frac{1}{4}$ in. H P
- 33 USHABTI of a Cher-heb named Petā-Āmen-āpt. Glazed steatite. XXth Dynasty.
H. $6\frac{3}{8}$ in. E
- 34 USHABTI of a Cher-heb named Petā-Āmen-āpt. Faience. XXth Dynasty.
H. $5\frac{5}{8}$ in. H P
- 35 USHABTI of Baka Limestone, painted. XXth Dynasty. H. 6 in. H P

- 36 USHABTI of Bak-em-Khonsu. Terra cotta, painted. XXth Dynasty. H. $5\frac{1}{8}$ in.
H P
- 37 PORTION OF A USHABTI of a fourth prophet of Amen, named Men-tu-em-hat.
Faience. XXth Dynasty.
H W
- 38 USHABTI of a priest of Amen named Hor. Faience. XXth Dynasty. H. $4\frac{3}{4}$ in.
M
- 39 USHABTI of a priest of Amen named Hor. Faience. XXth Dynasty. H. $5\frac{3}{8}$ in.
M
- 40 TWO USHABTI of a foreigner named Cha-re. Faience. XXth Dynasty.
H. $2\frac{7}{8}$ in.
T W
- 41 USHABTI of a chief priest of Amen named Pai-nétem. From Der-el-Bahari.
Faience. XXIst Dynasty. H. $6\frac{3}{4}$ in.
H P
- 42 USHABTI of a chief priest of Amen named Pai-nétem. From Der-el-Bahari.
Faience. XXIst Dynasty. H. 7 in.
H P
- 43 USHABTI of a chief priest of Amen named Pai-nétem. From Der-el-Bahari.
Faience. XXIst Dynasty. H. $6\frac{3}{4}$ in.
T W
- 44 USHABTI of Pai-nétem I. From Der-el-Bahari. Faience. XXIst Dynasty.
H. $4\frac{1}{4}$ in.
H P
- 45 USHABTI of Pai-nétem I. From Der-el-Bahari. Faience. XXIst Dynasty.
H. $4\frac{1}{4}$ in.
T W
- 46 USHABTI of a lady named Nési-chonsu. From Der-el-Bahari. Faience.
XXIst Dynasty. H. 7 in.
H P
- 47 USHABTI of a lady named Nési-chonsu. From Der-el-Bahari. Faience.
XXIst Dynasty. H. $7\frac{1}{4}$ in.
T W
- 48 USHABTI of a lady named Nési-chonsu. From Der-el-Bahari. Faience.
XXIst Dynasty. H. $3\frac{3}{4}$ in.
H P
- 49 USHABTI of a lady named Nési-ta-neb-asher. From Der-el-Bahari. Faience.
XXIst Dynasty. H. 6 in.
H P

- 50 USHABTI of a lady named Nési-ta-neb-asher. From Der-el-Bahari. Faïence. XXIst Dynasty. H. $5\frac{3}{4}$ in. T W
- 51 USHABTI of a royal lady named Âst-em-cheb, member of the College of Âmen at Thebes. From Der-el-Bahari. Faïence. XXIst Dynasty. H. $5\frac{3}{4}$ in. H P
- 52 USHABTI of a royal lady named Âst-em-cheb. From Der-el-Bahari. Faïence. XXIst Dynasty. H. $5\frac{1}{4}$ in. *Sir George Curtis Lampson.*
- 53 USHABTI of a royal lady named Âst-em-cheb. From Der-el-Bahari. Faïence. XXIst Dynasty. H. $6\frac{1}{4}$ in. T W
- 54 USHABTI of an official of the scribes of the treasures of the Temple of Âmen named Pai-nefer-nefer. From Der-el-Bahari. Faïence. XXIst Dynasty. H. $3\frac{1}{2}$ in. H P
- 55 USHABTI of an official of the scribes named Pai-nefer-nefer. From Der-el-Bahari. Faïence. XXIst Dynasty. H. $3\frac{3}{4}$ in. T W
- 56 USHABTI of a scribe named Heh. A priest of An. Faïence. XXIst Dynasty. H. $3\frac{1}{2}$ in. *Mrs. Goodison.*
- 57 USHABTI of a queen. Hout-taui. From Der-el-Bahari. Faïence. XXIst Dynasty. H. $4\frac{3}{4}$ in. H P
- 58 USHABTI of a queen. Hout-taui. From Der-el-Bahari. Faïence. XXIst Dynasty. H. $4\frac{7}{8}$ in. T W
- 59 USHABTI of a queen. Hout-taui. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 6 in. *Sir George Curtis Lampson.*
- 60 USHABTI of a scribe of the treasury named Nési-Bast. Faïence. XXIst Dynasty. H. $4\frac{7}{8}$ in. H P
- 61 USHABTI of the chief steward of the treasure, named Âmen-mes. Wood painted. XXIst Dynasty. H. $7\frac{1}{4}$ in. H P
- 62 USHABTI of a queen. Mât-ka-Râ. From Der-el-Bahari. Faïence. XXIIInd Dynasty. H. $4\frac{5}{8}$ in. T W

- 63 USHABTI of a queen. Māt-ka-Rā. From Der-el-Bahari. Faience. XXIIInd Dynasty. H. $4\frac{1}{2}$ in. HP
- 64 USHABTI of a lady named 'Tent-Āmen. From Der-el-Bahari. Faience. XXIIInd Dynasty. H. $3\frac{3}{8}$ in. TW
- 65 FRAGMENT OF USHABTI, with the name of a Queen Mehtinusekht. Faience. XXIIInd Dynasty. HW
- 66 USHABTI of a king. Psamtik. Faience. XXVIth Dynasty. H. $6\frac{5}{8}$ in. M
- 67 USHABTI of a priest named Un-nefer (?). Faience. XXVIth Dynasty. H. 7 in. HP
- 68 USHABTI of Ānch-em-aka. Faience. XXVIth Dynasty. H. $6\frac{3}{4}$ in. M
- 69 USHABTI of a chief priest, named 'Te-her. Faience. XXVIth Dynasty. H. $6\frac{3}{4}$ in. M
- 70 USHABTI of a chief priest named 'Te-her. Faience. XXVIth Dynasty. H. $7\frac{1}{8}$ in. M
- 71 USHABTI of a chief priest named 'Te-her. Faience. XXVIth Dynasty. H. 4 in. HW
- 72 USHABTI of the chief priest Horuta. Faience. XXVIth Dynasty. H. 9 in. FP
- 73 USHABTI of the chief priest Horuta. Faience. XXVIth Dynasty. H. $10\frac{1}{2}$ in. FP
- 74 USHABTI of Pa-nefer-mes. Faience. XXVIth Dynasty. H. $8\frac{1}{2}$ in.
R. Phené Spiers, Esq.
- 75 USHABTI of Psamtik. Faience. XXVIth Dynasty. H. $7\frac{1}{8}$ in.
Charles Butler, Esq.
- 76 USHABTI of Psamtik. Faience. XXVIth Dynasty. H. $7\frac{1}{8}$ in.
Charles Butler, Esq.
- 77 USHABTI, with Demotic or Hieratic inscription. Faience. H. $4\frac{1}{8}$ in. HP
- 78 USHABTI of Ser-pa-tek. Faience. H. $3\frac{3}{8}$ in. HP

- 79 USHABTI, uninscribed. Wax, coated with bitumen. H. $2\frac{1}{8}$ in. H P
- 80 USHABTI, uninscribed. Faience. Ptolemaic period. H. $4\frac{1}{2}$ in. H P
- 81 THREE USHABTI, uninscribed. Faience. Ptolemaic period. H. $4\frac{3}{4}$ in. K
- 82 USHABTI, uninscribed. Faience, light blue, with cobalt-coloured wig. Ptolemaic period. H. $4\frac{1}{8}$ in. K
- 83 TWO USHABTI, uninscribed. Faience. H. $3\frac{3}{8}$ in. K
- 84 USHABTI (?), possibly a figure of Osiris. Steatite. Roman period. H. 7 in. H P
- 85 APE-FACED USHABTI, uninscribed. Faience. Roman period. H. $3\frac{1}{2}$ in. T W

The lower shelf contains a selection mostly fragments. The fragments of pottery on the right hand side, in white, inlaid with grey and other colours, were found by Professor Petrie at Tell-el-Amarna.

The two fragments of wall decoration, with inlaid fish, papyrus reeds and butterfly, are also from Tell-el-Amarna.

The inlaid cartouche of Amenophis III. is also from Tell-el-Amarna.

There are a number of draughtsmen of various designs.

F P

On the left hand side are bunches of grapes for wall decoration, found at Tell-el-Amarna ; a model of a helmet, with fragments of a large bas relief of a helmet of similar design. These belong to the XVIIIth Dynasty.

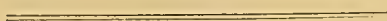
The fragments of Pottery mostly belong to the XVIIIth Dynasty.

The fragment of an Ushabti is similar in technique to the celebrated Ushabti of the Ghizeh Museum. (See drawing in Frame 30.)

The Lion in yellow and purple is of the late Roman time.

The Feet of two Statuettes stand on figures of prisoners.

H W



Case M.

SCARABS, CYLINDERS, &c., WITH NAMES OF KINGS AND OFFICIALS.

DIVISION I.					
MENAS	F P	RA-NEFER-KA (2)	F P	USERTESEN III. (2)	F P
(LATE SCARAB OF MENA)		RA-NEFER-KA	H P	(CYLINDERS)	
NEB-KA AND RA-NEFER	F P	RA-EN-MAA	F P	CYLINDER OF SIX KINGS IN ORDER—	
		RA-MAA	F P	AMENEMHAT I.	
		AA	F P	USERTESEN I.	
		RA-AA-HOTEP (2)	F P	AMENEMHAT II.	
		RA-AA-USER	F P	USERTESEN II.	
		SE-KHAN-RA (2)	F P	USERTESEN III.	
		SE-KHAN-RA	H P	AMENEMHAT III. <i>Miss Brocklehurst.</i>	
				AMENEMHAT III. (2)	F P
				AMENEMHAT IV.	F P
IVth DYNASTY.					
SNEFERU	F P			PRIVATE SCARABS.	
KHUFU	H P			ROYAL FAVOURITE	
KHUFU (KING SEATED BEFORE	F P			MU-EN-AB	F P
TABLE OF OFFERINGS)				(GOLD PLATE ON AMETHYST)	
HIGH PRIEST OF HELIOPOLIS	F G	IXth DYNASTY.		KEEPER OF ACCOUNTS	
HIGH PRIEST OF MEMPHIS	F P	MAA-AB-RA (2)	H P	NEB-RESH	F P
KHAFRA (CYLINDER)	F P	MAA-AB-RA	F P	KEEPER OF ACCOUNTS	
KHAFRA (3)	F P	KHYAN	H P	MENTU-HOTEPU	F G
MENKAURA	F P	KHYAN	F P	KEEPER OF ACCOUNTS	
MENKAURA (CYLINDER, BLACK)	F P	YAKEB-HER	F P	AY	H P
MENKAURA (LARGE CYLINDER,	E	RA-UAZED	F P	SCRIBE OF <i>SHENT</i>	
BLACK)		DUDUMES	F P	AY	F P
SHEPSES-KAF	F P			KEEPER OF CROWN	
Vth DYNASTY.		Xth DYNASTY.		KHINEF	F P
SAHURA (CYLINDER)	F P	ANTEF (AMETHYST)	F P	LADY OF THE HOUSE	
ASSA	F P	NEBHAT (AMETHYST)	F P	NEBT ANA	F P
ASSA	H P	ANTEF (KING'S SON)	F P	LADY OF THE HOUSE	
PTAH-HOTEP (2)	F P	MENTU-HOTEP II. (2)	F P	MUT-ANKH	F P
AN	F P	ANTEF V. (2)	F P	CHIEF OF THE SOUTH THIRTY	
UNAS (2)	F P	SANKH-KA-RA	F P	ANKH-TEFI	F P
VIth DYNASTY.		XIIth DYNASTY.		GUARDIAN OF THE TEMPLE	
PEPY I. (3)	F P	AMENEMHAT I. (2)	F P	HEB	F P
PEPY I.	H P	AMENEMHAT-ANKH	F P	RA-MERY	F P
MENTUEMSAF	F P	(CAT AND KITTEN)		RULER OF THE SCRIBES	
RA-NEB-KHA	H P	USERTESEN I. (4)	F P	NEFER-ATMU	F P
HOR-NEFER-HON	F P	AMENEMHAT II. (CYLINDER)	F P	CHIEF OF BOWMEN	
(ALABASTER SLAB)		USERTESEN II.	F P	AUFEN	F P
SHERY	F P	USERTESEN II. (2)	E	LADY OF THE HOUSE	
BEBA	F P	(CYLINDERS)		HENT-PU	F P
VIIth-VIIIth DYNASTY.		USERTESEN III.	F P	PTAH-MEN	F P
NEBY (2)	F P	USERTESEN III.	H P	GUARDIAN OF THE BOWS	
RAHA (SEALBEARER)	F P	USERTESEN I.	H P	SENB	F P
RA-EN-KA	F P	(LARGE SHELL)		HOR	F P
		AMENEMHAT II.	H P	KA-KA-EN-THES	F P
		(LARGE SHELL)		OVERSEER OF SLEDGES	
				SET-MES	F P

SCRIBE KHONSU SON OF KHONSU NEFER AND BAKHI	F P	COURIER OF THE ROYAL TABLE SEBEKHOTEP SON OF MENTUHOTEP	F P	KING'S SON AMEN-MES	F P
KEEPER OF THE HOUSE OF THE SETRU				AMENHOTEP I.	H P
PTAH-URU	F P			AMENHOTEP I. <i>Miss Brocklehurst.</i>	
CHANCELLOR				AMENHOTEP I. (2)	F P
SEBSUMA	F P			(BLUE GLASS EYE)	
SEALBEARER, KEEPER OF THE FIELDS				AAH-HOTEP II.	F P
SMERTHA	F P			KING'S DAUGHTER	
KEEPER OF THE LAND				NEB TA	F P
MENTU-NESU	F P			QUEEN	
SCRIBE OF THE NOME				AMEN-MERT	F P
URT	F P			TAHUTIMES I. (2)	F P
ROYAL SEALBEARER				TAHUTIMES II. (3)	F P
GENERAL SINEB	F P			HATSEPSUT (2)	F P
FOLLOWER ANKHU	F P			HATSEPSUT (2) <i>Miss Brocklehurst.</i>	
SON OF MENTUEMHAT				HATSEPSUT	H P
AKHA	F P			RANEFU	F P
CHIEF OF THE SOUTH THIRTY				TAHUTIMES III. (2)	F G
AMENY	F P			TAHUTIMES III.	F P
ROYAL TREASURER (?)				TAHUTIMES III.	H P
AMENY	F P			TAHUTIMES III. ("BORN AT THEBES." BRONZE RING)	F P
ROYAL SEALBEARER					
HAR (2)	F P			PRIVATE SCARABS.	
ROYAL SEALBEARER				AMENHOTEP	H P
SENBTI	F P			ROYAL SCRIBE	
LADY OF THE HOUSE				AMENHOTEP	F P
UAZTHOTEP BORN OF SITNEMTI	F P			DOCTOR	
LADY OF THE HOUSE				AMENHOTEP	F P
SITSEBEK	F P			MIN-ZEFA	F P
DIVINE FATHER				MIN-NEKHT	F P
ATMU-HOTEP	F P			DOCTOR ROY	F P
ROYAL SEALBEARER					
PTAHERDUEN (2)	F P			AMENHOTEP II.	F G
SCRIBE OF THE KING'S CROWN				AMENHOTEP II. (2)	H P
HER AB	F P			AMENHOTEP II.	F P
FOLLOWER				(OF USERTESEN I. RESTORED BY AMENHOTEP II.)	
NEFER HOTEP	F P			AMENHOTEP II. ("BORN AT MEMPHIS")	F P
CITIZEN, ROYAL PRIEST				TAHUTIMES IV.	F P
NEFER HOTEP	F P			TAHUTIMES IV. (RING)	F P
KEEPER OF THE PALACE				AMENHOTEP III.	H P
KEEPER OF THE CROWN				AMENHOTEP III. (10)	F P
PUSENBA	F P			LARGE SCARABS WITH VARIOUS PHRASES OF HONOUR	
ROYAL SEALBEARER				AMENHOTEP III. AND QUEEN THYI	F P
NEB-ER-HEB	F P			AMENHOTEP III. <i>Miss Brocklehurst.</i> AND QUEEN THYI	
GREAT SCRIBE OF SEALBEARERS				AMENHOTEP III.	M
NEHESI	F P				
KEEPER OF THE SEALS OF THE PALACE					
IMUAH (3)	F P				
SEBEKHOTEP	F P				

AMENHOTEP III. (SILVER RING)	F P
QUEEN THYI (BLUE GLAZED KNOB)	K
QUEEN THYI (2)	F P
CHIEF OF POLICE	
RA-MERY (BLUE PASTE BEAD)	E
AKHENATEN	H P
AKHENATEN (4)	F P
CARTOUCHE OF ATEN (3)	F P
NEFERTYTHI	F P
NEFERTYTHI	H P
RA-SMENKH-KA	F P
RA-SMENKH-KA	H P
ATEN-MERT	F P
ANKH-S-PA-ATEN	F P
ANKH-S-AMEN	F P
TUT-ANKH-AMEN (LARGE, TWO CARTOUCHES)	
<i>Sir George Curtis Lampson.</i>	
TUT-ANKH-AMEN (BLUE GLAZED KNOB)	F P
TUT-ANKH-AMEN (2) (GLASS AND BRONZE RINGS)	F P
AY (2)	F P

DIVISION III.

HOREMHEB (3) (SCARAB, RING AND BEAD)	F P
HOREMHEB (DOUBLE CARTOUCHE RING)	H P
MUT-NEZEMT (RING)	F P

XIXth DYNASTY.

RAMESSU I. (3)	F P
SETY I. (3) (A LARGE CYLINDER)	F P
RAMESSU II. (4) (GOLD RING, CARNELIAN RING)	F P
RAMESSU II. <i>Miss Brocklehurst.</i> (SET IN RING)	
RAMESSU II. (JASPER SPHINX)	E
RAMESSU II.	H P
NEFERTARI (2)	F P

PRIVATE.

VIZIER	
PA-SAR (GREEN BEAD)	F P
ROYAL SCRIBE, KEEPER OF PALACE	
BAK EN AMEN (TABLET)	F P

FAN BEARER, ROYAL SCRIBE, KEEPER OF THE HAREM	
RA-MESSU-USER-HER- KHEPSH (TABLET)	F P
ROYAL SCRIBE, KEEPER OF HORSES	
PTAH-MES (CARNELIAN SNAKE AMULET)	F P
MER-EN-PTAH (2)	F P
SETY II. (3)	F P
SIPTAH	F P
TAUSERT	F P

XXth DYNASTY.

RAMESSU III. (2)	F P
RAMESSU IV. (2)	F P
RAMESSU V. (2)	F P
RAMESSU VI.	F P
RAMESSU VII.	F P
RAMESSU VIII.	F P
RAMESSU X. (2)	F P
RAMESSU XI. (P)	F P
RAMESSU XII. (P)	F P

XXIst DYNASTY.

PA-SEB-KHANU (2) (GREEN GLAZED TABLET: SAN)	F P
SIAMEN (2)	F P
PASEBKHANU (2) (BEAD AND RING)	F P
PA-NEZ-EM II.	F P

XXIInd DYNASTY.

SHESHENK I. (3)	F P
OSORKON I. (3)	F P
SHESHENK III.	F P
WAPUT	F P
WAPUT	H P
PIMAY (P) (2)	F P

XXIIIrd DYNASTY.

SHESHENK IV. (2)	F P
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XXVth DYNASTY.

PA-ANKHY (P)	F P
SHABAKA	H P
SHABAKA (3)	F P
SHABAKA	H M
SHABAKA	H P

SHABATAKA (BLUE BEAD)	F P
TAHARKA (2)	F P
KASHTA	F P
RAMEN-HOR (2)	F P
RAMEN-Y	F P
RAMEN-AB (2)	F P
RAMEN-KA	F G
RA-MAU-NEB	F P
RA-TAT-	F P

XXVIth DYNASTY.

PSEMTHEK I. (2)	F P
PSEMTHEK I. (2)	H P
NEKAU	F P
HAABRA	F P
HAABRA (BEAD)	K
AAHMES-SI-NEIT (2) (MENATS)	F P

XXXth DYNASTY.

NEKHT-HOR-HEB (TABLET)	K
NEKHT-NEB-F (PART OF MENAT)	F P
NEKHT-NEB-F (TABLET)	H P

PRIVATE SCARABS AND
RINGS.

UAH-AB-UAH-AB-RA-ANKH	F P
MAU	F P
VIZIER HOR-SI-AST	F P
HORY	F P
NESI-MIN	F P
PEDU-NEIT	F P
PEDU-BAST	H P
UAZIT-ZEFA	H P
PAPA UI	H P
KING DANCING BEFORE GODDESS	H P
WISH SCARAB	
SCARABS, WITH SCROLLS, &c. (11)	F P
AMETHYST SCARAB "HOTEP-RA- EN-KHEPER" <i>Miss Brocklehurst.</i>	
16 SCARABS JOINED	T W

DIVISION IV.

LARGE SCARABS OF
AMENHOTEP III.

LION HUNT INSCRIPTION (FROM ILLAHUN)	K
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LION HUNT INSCRIPTION (FROM ILLAHUN) <i>University Coll: Edwards Col.</i>		NESI-NEFER-ATMU	HP	CRYSTAL, HOLLOWED, AND	FP
		SETA	E	PAINTED WITH PHOENIX	
SAME	FP	KEDNUF	HP	"BENNU SON OF RA:"	
SAME	<i>Walter L. Nash, Esq.</i>	DEDICATED TO OSIRIS-UNNEFER		AND PLATE OF BLUE	
MARRIAGE INSCRIPTION (FINE	M	OF DENDERA, BY HOR		GLASS TO COVER THE	
BLUE GLAZE)		<i>Rev. Herbert Wilson.</i>		BACK, FOR AUF-ER-	
		KEEPER OF GRANARIES		NEHEH XIXTH	
SAME	MG	HOR	HP	DYNASTY GUROB	
SAME	HP	MES: ALTERED FOR SCRIBE	HP	LAZULI (UNINSCRIBED)	M
SAME	<i>University Coll: Edwards Col.</i>	OF TEMPLE OF BAST		BLUE GLASS (UNINSCRIBED)	HP
		NESI-PTAH, SON OF		BLUE PASTE (UNINSCRIBED)	HW
		SAME OFFICIAL		BLUE FAIENCE (UNINSCRIBED)	M
		AA-HOTEP-NUB		AMETHYST (UNINSCRIBED)	K
HEART SCARABS OF PRIVATE PERSONS.		SCRIBE ZA-NEFER ALTERED		DARK BLUE FAIENCE (UNINSCRIBED)	M
		FOR PRIESTESS OF AMEN		STEATITE HUMAN-HEADED	E
PAY (XIXTH DYNASTY)	FP	THAT-MES <i>J. Travers Smith, Esq.</i>		SCARAB, KING OFFERING	
PRIESTESS OF AMEN		AA-NERAU, SON OF	HP		
THENTA-MAYT	FP	ZED-BAST-AUF-ANKH			
AIMHOTEP	FG	BORN OF TA-AA-NERAU		SMALLER SCARABS.	
PRIESTESS OF AMEN		MAY	E		
NESI-HAT (P)	M	NAME ERASED	E	BLUE GLAZED (2)	M
PRIESTESS OF AMEN		BLUE GLASS (UNINSCRIBED)	M	AMETHYST	M
HESI-MUT	FG	BLUE FAIENCE (UNINSCRIBED)	M	BLUE GLAZED (2)	K

Division V.

- 1 FOUR BRICKS. Painted green, with black inscription; name of Rameses II.
From the foundation deposit of a temple. Faience. About L. 9 in.,
W. 4½ in., H. 1½ in.

HW

Division VI.

- 1 BRICK. Painted green. Inscription in black: names and titles of Rameses II.
From the foundation deposit of a temple. Faience. L. 14 in., W. 7 in.,
H. 2½ in.

HW

- 2 FRAGMENT OF A PLAQUE for mural decoration. Leaf, with inlaid rosettes.
Polychrome faience. From Tell-el-Amarna. XVIIIth Dynasty. W. 2 in.,
L. 1¾ in. by 10 in.

HW

- 3 FRAGMENT OF A PLAQUE for mural decoration. Lotus flower. Polychrome
faience. From Tell-el-Amarna. XVIIIth Dynasty. W. 2 in.

HW

- 4 PLAQUE for mural decoration, in form of a cartouche, with the name of Seti II. Yellow and blue faïence. Fragment. XIXth Dynasty. L. 3 in. by 10 in., W. $1\frac{3}{4}$ in.

H W

- 5 PLAQUE for mural decoration, in form of a cartouche, with the name of Seti II. White and brown faïence. XIXth Dynasty. L. $3\frac{1}{2}$ in., W. $1\frac{3}{4}$ in.

M G

- 6 THREE SMALL GLAZED BRICKS, with the name of "The servant of the beer (house ?)" Sitaou, devoted to Osiris. Blue faïence. XVIIth Dynasty. L. $1\frac{1}{4}$ in., W. $\frac{3}{4}$ in., H. $\frac{1}{2}$ in.

Liverpool Museum.

Division VII.

- 1 TWO FRAGMENTS OF A STELE, of blue glazed ware, with black painting. Ankh-pa and his family adoring Harmakhis and Atum. XXIst Dynasty. W. 9 in., H. $5\frac{1}{2}$ in.

H W

- 2 FRAGMENT OF THE HIEROGLYPH, "LIFE." Blue glazed ware, painted black. The beginning of the offering formula (stu di hotep). Faïence. XVIIIth Dynasty. W. 4 in.

H W

- 3 FRAGMENT OF THE HIEROGLYPH, "LIFE." White glazed ware. XXIIInd Dynasty. W. $8\frac{1}{2}$ in.

H W

- 4 THREE TILES. Blue glazed ware. About L. 6 in., W. $3\frac{1}{2}$ in., H. $\frac{1}{2}$ in.

H W

- 5 FRAGMENT OF A STELE, representing in low relief the chief of the workmen Ptah-em-heb, and his wife, adoring Bast. Blue faïence. XIXth Dynasty. H. 5 in.

H W

- 6 TWO FRAGMENTS OF A WIG, and the diadem in blue glazed ware, painted black. Faïence. New Empire.

H W

- 7 FRAGMENT OF A TILE. Rough engraved Inscription. Blue faïence. Ptolemaic period. H. $1\frac{1}{2}$ in.

H W

Division VIII. GLASS.

Contains a selection of glass mosaic and some sticks from which the mosaics are sliced. At the top is ranged a series of the gods in coarse semi-opaque glass, including a representation of Set; in the second line are amulets. These are all of a comparatively late period, and it is stated have been placed in the bodies of mummies. The portion of a hawk's head below has belonged to a canopic vase. The fragments in single colours may have been for mural decoration. The finer and more delicate mosaics were probably applied to personal ornaments, furniture and caskets. The fragment with a winged Eros in white on a blue ground is similar in technique to the Portland vase (this piece has probably been in a fire). This suggests that the Portland vase is of Egyptian fabrication, the art is certainly Hellenistic, of the Alexandrian school. One of the small CEnoche was found at Pompeii, a city where the art showed a strong influence of the school of Alexandria. The sphinx in blue glass has a layer of white glass behind the surface, in order to heighten the colour. Some of the fragments of mosaic were obtained at Rome, but that does not militate against their Egyptian attribution, since a portion of the Roman tribute in the time of the Empire, included glass. The objects placed near the small mask in yellow with blue hair are of an earlier period.

Division IX.

Pectorals are a somewhat rare form of ornament found upon the breasts of mummies. They have some connection with the Heart Chapter in the Ritual of the Dead, as that is the Chapter found upon them when any portion of the Ritual is inscribed. They are made of various materials: gold, silver, bronze, stone, faïence, wood and composition; their usual shape is that of a naos or shrine. The subjects on the pectorals vary greatly; those made in the precious metals have but little resemblance to the more ordinary faïence or other material. The usual subjects found on these latter are either the deceased adoring a god, or Anpu seated on a shrine with accessories, or Cheper (the scarab) in his boat, with Isis and Nephthys adoring.

- 1 PECTORAL, in the shape of a shrine, pierced at the top for suspension. On the obverse, a priest, standing before a table of offerings, adoring Osiris; on the reverse, a priest adoring Anubis, seated on the top of a shrine. Faïence blue glaze and purple lines for the drawing. XIXth Dynasty. Size, $3\frac{3}{8}$ in. by $3\frac{1}{4}$ in.

H W

- 2 PECTORAL, in the form of a shrine, pierced at the top for suspension. On the obverse, two figures of Anubis facing each other, collared, and holding sceptres, with flails behind, each seated on the top of a shrine; on the reverse, a Tat between two knots. Faience, blue glaze and purple lines for the drawing. XIXth Dynasty. Size, $4\frac{3}{8}$ in. by $3\frac{3}{4}$ in. M
- 3 PECTORAL, in the shape of a shrine, pierced at the top and bottom for suspension. On the obverse, Anubis, collared, seated on the top of a shrine, with flail behind; above, a line of inscription "Anpu, the chief of the divine house." No reverse. Faience, blue glaze and purple lines for the drawing. XVIIIth or XIXth Dynasty. Size, $2\frac{7}{8}$ in. by $3\frac{1}{4}$ in. H W
- 4 PORTION OF A PECTORAL, in the shape of a shrine, pierced at the top and bottom for suspension. On the obverse, formerly the scarab Chepera in his boat, and, standing on the boat, Nephthys adoring; on the reverse, a priest standing adoring before a table of offerings. XIXth Dynasty. H. $4\frac{1}{2}$ in. H W
- 5 PECTORAL, in the shape of a shrine, pierced at the top and bottom for suspension. On the obverse, the scarab Chepera let in, with two figures standing on his boat adoring; on the reverse, the back of the scarab lined, but uninscribed, on either side of it, a kneeling figure adoring, above, a winged disk, and below, a line of inscription: "The sculptor of the monuments of Amen Annu-rā." Faience, blue glaze, purple lines for the drawing. The scarab black. XIXth Dynasty. Size, $4\frac{5}{8}$ in. by $4\frac{3}{4}$ in. H W
- 6 PECTORAL, in the shape of a shrine, with a row of urcei with disks on the top, two holes for suspension at the bottom. On the obverse, in the cornice, a winged disk; below, a Latus fish and lotus flower, and in the lower compartment, a figure standing adoring Khnum seated, and behind him a goddess standing, wearing a uræus and fish crown, with imitative hieroglyphics in panels, and a lotus flower. Faience, light green glaze, with black head-dresses and squares. Size, $3\frac{1}{4}$ in. by $4\frac{1}{4}$ in. XXIIInd Dynasty. M
- 7 PECTORAL, in the shape of a shrine, pierced at the top for suspension. On the obverse, Anubis seated with a flail. Faience, blue glaze, with dark blue figure. This figure appears to have been made by means of a stamp. No reverse. From Ahmîm. Size, $2\frac{5}{8}$ in. by $2\frac{3}{8}$ in. H P

- 8** PORTION OF A PECTORAL. On the obverse, in the centre, a blue glass scarab let in, resting on the boat of Chepera, standing at each end are figures of Osiris; on the reverse, the back of the scarab, and Tat on one side, a buckle on the other. Wood, gilded and inlaid with glass, the bodies of the figures alabaster. L. $4\frac{3}{8}$ in.

M G

- 9** PECTORAL, in the shape of a shrine, pierced with a hole at each corner for suspension. On the obverse, in the cornice, a winged disk, below, two fishes and a seated cat. No reverse. Faïence, white glaze. From Bubastis. XXIIInd Dynasty. Size, $2\frac{3}{8}$ in. by $2\frac{5}{8}$ in.

H P

- 10** PECTORAL, the left hand side of a remarkably beautiful specimen of inlaid glass and alabaster work, representing Nephthys kneeling in a position of adoration within a naas. Drah abu'l Nekkah. H. $3\frac{3}{4}$ in.

H P

- 11** PECTORAL, in the shape of a shrine, pierced at the top for suspension. On the obverse, Anubis collared, seated on a shrine, with flail behind, in front, a table of offerings, above, an inscription; on the reverse, a papyrus sceptre, a column, a Tat, and a buckle. Faïence, dark blue glaze, with green lines for the decoration. Size, $3\frac{5}{8}$ in. by $3\frac{1}{4}$ in.

K

- 12** PECTORAL, in the shape of a shrine, pierced at the top and bottom for suspension. On the obverse, two tats between two buckles; on the reverse, a priest kneeling before the god Anubis, above, a line of inscription. Faïence, blue glaze and purple line for the drawing. XIXth Dynasty. Size, $3\frac{1}{2}$ in. by $3\frac{1}{2}$ in.

H P

- 13** PECTORAL, in shape of a naos or shrine, surmounted by a row of seven urcei wearing disks, beneath which, in pierced work, is the figure of Rameses III., kneeling before Amen-Rā, making an offering to him, Chonsu stands behind Amen-Rā, and Mut supports the King. Above the King's right hand are two cartouches with his names inscribed on them. Bronze, has been gilded, and inlaid with glass and mother-of-emerald. XXth Dynasty. Size, $4\frac{3}{8}$ in. by $5\frac{3}{8}$ in.

H P

- 14** PECTORAL, in the shape of a shrine, pierced at the top for suspension. On the obverse, Anubis collared, seated on a shrine with flail behind, between two Tats, above, an inscription. No reverse. Wood, formerly inlaid. Size, $4\frac{3}{8}$ in. by $3\frac{5}{8}$ in.

H W

Division X. IVORY.

- 1 A VERY LARGE CASTANET in the form of an arm and hand. Ivory. L. 17 in.
- 2 APE, seated. On the base, two seated apes. Ivory. H. $1\frac{1}{2}$ in. T W
- 3 AN OBJECT in the form of an elephant's tusk, possibly a charm. On it are engraved various mythical animals. Ivory. L. $14\frac{5}{8}$ in.
Liverpool Museum.
- 4 FRAGMENT of an object in the form of an elephant tusk, possibly a charm. Ivory. L. $8\frac{1}{2}$ in.
Mrs. Goodison.
- 5 A PAIR OF CASTANETS, in form of arm and hand. Ivory. L. $6\frac{3}{8}$ in. T W
- 6 FRAGMENT engraved with recumbent lion. From Kahun. Bone. XIIth Dynasty. L. $4\frac{3}{8}$ in. F P
- 7 DOLL. Ivory. H. $4\frac{3}{4}$ in. H W
- 8 A CASE FOR NEEDLES, perhaps. Ivory. L. 5 in. H W
- 9 TAURT. Ivory. H. $5\frac{1}{2}$ in. K
- 10 SIX OBJECTS, three with carved heads, probably for inlay on a box or staff. Ivory. L. $7\frac{1}{4}$ in. F G
- 11 HAWK. Inlay in wood and ivory. Gurob. XVIIIth Dynasty. H. $2\frac{1}{2}$ in. F P
- 12 PORTION OF A LION-HEADED FIGURE. From Kahun. Ivory. XIIth Dynasty. F P
- 13 HANDLE OF A SWORD, or Dagger. Bone (?) L. $4\frac{3}{8}$ in.
Liverpool Museum.

Division XI. GLAZED SCHIST.

The earliest examples of glazed mottled-green schist are the cylinders bearing cartouches of the VIth Dynasty, the latest pieces of glazed schist belong to Roman times. The splendid head from a sistrum in the centre of the Case bears the cartouche of Usestesen I. The Kohl pot with open work, to the left, bears the cartouche of the Royal Princess Mernub, said by Mr. Leiblein to belong to the XVIIIth Dynasty. The Kohl pots to the right, and those beneath, belong, also, to the same period, also the Cenoche, with the broken handle, above. The pectoral beneath, with a winged scarab carved on the reverse, belongs to the same time. The semi-circular plaque is inscribed: "President of the prophets, president of the gate of the foreign lands, duke of the town, Ment-em-hat, son of the prophet of Amen, the duke of the town, Nes-ptah, president of the double house of the Rā priests of the temple of Hà-pa-tuin." Ment-em-hat was the son of Nes-ptah, prince of Thebes. XXVth Dynasty. The crocodile bears the cartouche of Amenhotep III. The plaque at the right-hand corner below, has on one side a deity, winged, and piercing a serpent with a spear. The features are those of Bes, the name of the god is lost from a fracture in the stone. It may be Sopt, but it is more likely to be Set, with some attribute of Horus. The reverse shows a ram-headed Sphinx reclining on a sculptured base, and wearing a head-dress consisting of horns, disk and feathers with two uraci. The inscription gives the name of the ram as "Amen-Rā, divine King." It is the rare Reheri of Amon, known on monuments of Amenhotep III., and the original of Jupiter Ammon. See Proc. Soc. Bib. Arch., Jan., 1894 (compare with No. 10, Case K, Liverpool Museum). Beside this piece is a fragment of similar style, the winged deity is thrusting his spear into a serpent.

- | | |
|---|-----|
| 1 HEAD from a sistrum. XIIth Dynasty. H. $2\frac{1}{4}$ in. | M |
| 2 CENOCHÉ. XVIIIth Dynasty. H. $3\frac{3}{4}$ in. | M G |
| 3 KOHL VASE. XVIIIth Dynasty. H. 2 in. | H W |
| 4 KOHL VASE. XVIIIth Dynasty. H. $2\frac{1}{4}$ in. | H P |
| 5 KOHL VASE. XVIIIth Dynasty. H. $2\frac{1}{8}$ in. | T W |
| 6 PECTORAL. XVIIIth Dynasty. H. $2\frac{1}{4}$ in. | H W |
| 7 SEMI-CIRCULAR PLAQUE. XXVth Dynasty. D. 3 in. | H W |
| 8 CROCODILE. XVIIth Dynasty. L. 2 in. | H W |
| 9 PLAQUE. XIXth Dynasty. H. $2\frac{1}{2}$ in. | M G |
| 10 PLAQUE. XIXth Dynasty. H. 2 in. | H P |

Division XII. SAIITIC POTTERY.

- | | |
|--|-----|
| 37 NECK OF VASE. (For the shape of vase, see No. 174, Case E.) H. $1\frac{1}{4}$ in. | H W |
| 38 SCEPTRE OF THE GODDESSES. The sign uaz (green). H. $3\frac{1}{4}$ in. | H W |
| 39 TAT. H. $4\frac{1}{4}$ in. | H W |
| 40 NECK OF VASE. Lotus flower capital; below, a monkey. H. $2\frac{1}{4}$ in. | H W |
| 41 PORTION OF SISTRUM. H. 5 in. | H W |
| 42 STAND FOR A ROYAL HAWK. Ornamented with the symbols of union.
Inscribed with the name of a high priest, Har-si-ese H. $3\frac{3}{4}$ in. | H W |
| 43 PLAQUE, bearing the name of King Ahmes. $2\frac{1}{4}$ in. square. | H W |
| 44 SISTRUM. The head of Hathor below; above, a naos, human-headed hawks,
and a figure of Maât at the top. H. 11 in. | H W |
| 45 FRAGMENT OF BAST in open-work. H. 2 in. | H W |
| 46 PLAQUE. A Tat, between and surmounted by symbolical ornaments, in low
relief. H. $5\frac{1}{4}$ in. | H W |
| 47 BOWL. | |
| 48 TAT. Pale green colour. H. 7 in. | H W |
| 49 HATHOR HEAD, in low relief. H. $\frac{1}{4}$ in. | H W |
| 50 SPOON. Rosette in bowl; on the flat portion, a man leading a calf and carrying
fish hanging from a stick across his shoulder; the whole in low relief.
L. 4 in. | H P |
| 51 VOTIVE OFFERING, a naos ornamented with an apis. H. $1\frac{1}{2}$ in. | H W |

The examples which are now white were originally pale green.

Division XIII. SAIITIC POTTERY TO No. 26.

- | | | |
|----|---|-----|
| 19 | POT. Green ground. H. $\frac{1}{4}$ in. | H W |
| 20 | PORTION OF A STATUETTE OF A HARPER. H. $1\frac{1}{2}$ in. | H W |
| 21 | PORTION OF A BOWL. Turquoise ground, mottled with dark blue. L. $3\frac{3}{4}$ in. | H W |
| 22 | TOILET POT. (From Alexandria.) D. 2 in. | H W |
| 23 | BOWL. Pale green colour. D. 5 in. | H W |
| 24 | A MONKEY, holding a vase. H. 5 in. | M G |
| 25 | TWO SMALL VASES, with heads of Bes. H. $\frac{3}{4}$ in. | H W |
| 26 | FRAGMENT OF A BOWL. Rosettes in open-work round rim, frogs on rim, fish inside. Both in relief. L. 4 in. | H W |
| 27 | HEAD OF A HORSE. (Found in Macedonia.) L. $2\frac{1}{4}$ in. | H W |
| 28 | STATUETTE OF A GODDESS, head missing. This and the following Nos. of this Division came from Alexandria, and were probably made in that city in Ptolemaic times. H. 3 in. | H W |
| 29 | PORTION OF A VASE, figure in relief. H. $4\frac{1}{2}$ in. | H W |
| 30 | PORTION OF A VASE, figure in relief. See the inscribed vase in British Museum. H. $5\frac{1}{2}$ in. | H W |
| 31 | PORTION OF A VASE, figure in relief. H. $4\frac{1}{2}$ in. | H W |
| 32 | STATUETTE. Venus Anadyomene. H. $1\frac{1}{2}$ in. | H W |
| 33 | STATUETTE. Venus. H. $1\frac{1}{2}$ in. | H W |
| 34 | STATUETTE. Eros. H. $1\frac{3}{4}$ in. | H W |
| 35 | HEAD. H. $1\frac{1}{2}$ in. | H W |
| 36 | POT. D. $1\frac{1}{2}$ in. | H W |

Division XIV. NAUCRATIS POTTERY.

- 1 ARYBALLOS. The body covered with cross-hatching, incised. From the Delta.
H. 2 in. H W
- 2 ARYBALLOS. In form of hedgehog. L. $2\frac{1}{2}$ in. H W
- 3 ARYBALLOS. Found at Kamiros, at Rhodes. H. $2\frac{1}{4}$ in. H W
- 4 ARYBALLOS. Similar to No. 1. From Ægina. H. 2 in. H W
- 5 CUP, with two handles. Incised ornamentation of Greek motives. H. $2\frac{1}{4}$ in. H W
- 6 BOWL. Incised rosette in centre, wreaths and festoons above. D. $4\frac{1}{4}$ in. H W
- 7 CUP, with two handles. Egyptian and Greek motives of ornamentation, incised.
H. $2\frac{1}{4}$ in. H W
- 8 BOTTLE. Bands of ornamentation incised, and in low relief. H. 5 in. H W
- 9 CENOCHÉ. Three bands of incised ornament on the body; handle missing.
H. 3 in. M
- 10 BOWL, ornamented outside with rosette, festoons, and band of waves. D. $3\frac{1}{4}$ in. H W
- 11 UPRIGHT VASE. Pale green ground, ornamented in dark grey blue, with band
of chevrons at top, conventional scroll below, imbrications at bottom. H. 3 in. F P
- 12 HEDGEHOG. Fawn-coloured ground. Bosses in pale grey. L. 2 in. H W
- 13 BOWL, with two lions in the round on rim. Incised rosette inside at bottom.
D. 3 in. (Compare with No. , Case .) H W
- 14 SPOUTED BOWL, with two lions on rim in the round, incised rosette inside at
bottom. Green colour. D. $3\frac{1}{4}$ in. H W
- 15 SPOUTED BOWL, with two lions in the round on rim, incised rosette inside.
D. $2\frac{3}{4}$ in. H W

- 16 TWO FRAGMENTS. (1) Winged Eros, in the round, on incised palmettes.
H. $1\frac{1}{2}$ in. (2) Portion of a Vase, a dancing satyr and men with swords.
H. $2\frac{1}{4}$ in.

F P

- 17 SPOUTED BOWL, a lion on rim, incised rosette in centre. D. $2\frac{3}{4}$ in.

H W

- 18 FRAGMENT OF A BOWL, with band of ornament. H. 2 in.

H W

For an account of the pottery of Naucratis, see two volumes of the Egypt Exploration Fund series, the first by Professor Flinders Petrie, who discovered the remains of the ancient city, and the second by Professor Ernest Gardner.

Case N.

The Pottery in this Case, with two or three exceptions, dates from the Middle Empire to the Ramesside period, the time when the blues were the most brilliant, and the glazes the finest.

- 1 HIPPOPOTAMUS. Lotus flowers painted on back and sides; legs broken off.
Blue faience. XIIth Dynasty. L. $5\frac{1}{2}$ in.

H W

- 2 UPRIGHT VASE. So-called imbricated, really feather ornamentation. Blue faience.
XVIIIth Dynasty. H. $3\frac{3}{4}$ in.

M

- 3 DROP-SHAPED VASE. Greenish-blue faience. Ramesside period. H. 5 in.

M

- 4 UPRIGHT VASE. Blue faience. XVIIIth Dynasty. H. $5\frac{1}{4}$ in.

M

- 5 DROP-SHAPED VASE. Blue faience. XXIIInd Dynasty. H. $6\frac{1}{4}$ in.

M

- 6 LOTUS CUP, on stem. Ornamentation in bas-relief. Blue faience. XIXth Dynasty.
H. $5\frac{1}{2}$ in.

M

- 7 LOTUS CUP, on stem. Ornamentation in bas-relief. Blue faience. XIXth Dynasty.
H. $5\frac{3}{4}$ in.

M

- 8 LOTUS CUP, on stem. Ornamented in bands—(1) sacred eyes ; (2 and 3) the king slaying a captive ; (4) lotus leaves. Inverted papyri plants on stem, the whole in bas-relief. Blue faïence. XXIIInd Dynasty. H. $6\frac{1}{4}$ in. M
- 9 CUP, on foot. Cup divided into six lobes. Ornamented in lines vertical in relief. Blue faïence. XVIIIth Dynasty. H. 3 in. M
- 10 LIBATION VASE, with cover. Ornamentation in black wavy lines. Blue faïence. Ramesside period. H. $11\frac{1}{2}$ in. F G
- 11 THISTLE-SHAPED VASE, on a foot. Ornamentation in black lines, black inside. Blue faïence. XIXth Dynasty. H. 4 in. M
- 12 LOTUS CUP, on stem. Ornamented in bands—(1) vultures and papyri ; (2) the king receiving the sword from divinities and slaying enemies ; (3) the king in his chariot slaying enemies ; (4) papyri, the whole in relief. Blue faïence. XXIIInd Dynasty. H. $5\frac{3}{4}$ in. M
- 13 LOTUS CUP, on stem. Ornamentation in bas-relief. Blue faïence. XIXth Dynasty. H. $5\frac{1}{2}$ in. M
- 14 LOTUS CUP, on stem. Ornamentation in bas-relief. Blue faïence. XIXth Dynasty. H. 5 in. M
- 15 BOWL. A band of inscription, illegible, containing a cartouche of Schek-hotep III. (?) (Ra-kha) Dark blue faïence. Middle Empire. H. $3\frac{1}{2}$ in. M
- 16 UPRIGHT VASE, with pointed base. Ornamentation in black lines. Dark blue faïence. H. $3\frac{3}{4}$ in. H W
- 17 RIBBED BASKET-SHAPED POT, with cover. Ornamented in black lines. Blue faïence. Ramesside period. H. 4 in. M
- 18 HIPPOPOTAMUS. Seated with its head turned, the mouth open ; the body is ornamented with lotus flowers and bands of chevrons. Blue faïence. XIIth Dynasty. H. $3\frac{1}{4}$ in. L. $4\frac{1}{2}$ in. H P
- 19 RIBBED BASKET-SHAPED POT, with cover. Blue faïence. Ramesside period. H. $3\frac{1}{2}$ in. M

- 20** SISTRUM. A naos surmounting a Hathor head, above, Maat before Shu and Tefnest. Dedicated to Bast. Blue faïence. XXIIInd Dynasty(?). H. $9\frac{1}{4}$ in.
M

- 21** POT, with lip. A band of chevron ornamentation in black. Pale blue faïence. XIIth Dynasty (?). H. $2\frac{1}{2}$ in.

Walter L. Nash, Esq.

- 22** GLOBULAR VASE, with lip. Blue faïence. XVIIIth Dynasty. H. 2 in.

H W

- 23** BOWL. Ornamented in the inside with Hathor heads; on the outside with an open lotus flower. Blue faïence. XVIIIth Dynasty.

H W

- 24** TAZZA. Ornamented with a black line on rim. Blue faïence. XIXth Dynasty. D. $1\frac{3}{4}$ in.

H W

- 25** POT. Ornamented with zig-zags between vertical lines, incised and painted purple. Blue faïence. XIXth Dynasty. D. 2 in.

H W

- 26** COVER OF A POT. Ornamented with lines. Blue faïence. Ramesside period.
M

- 27** BOWL. Ornamented on the inside with a frond in centre, lotus flowers and buds springing from it; on the outside with an open lotus flower, painted in dark purple. Blue faïence. D. $10\frac{1}{4}$ in.

H P

- 28** ARYBALLOS, with cover. Ornamented with lines and a band of chevrons. Blue faïence. XVIIIth Dynasty. H. $2\frac{1}{4}$ in.

H W

- 29** POT, with lip, on small foot. Blue faïence. XIXth Dynasty. H. 2 in.

H W

- 30** LOTUS-SHAPED VASE on foot, with cover. Ornamented on outside with open lotus in black lines. Blue faïence. XIXth Dynasty. H. $1\frac{3}{4}$ in.

H W

- 31** BOWL. Ornamented on inside with lotus flowers and buds springing from centre, on the outside with open lotus flower. Blue faïence. XVIIIth Dynasty. D. $3\frac{3}{4}$ in.

H W

- 32** FIGURE OF PTAH holding cats, and with serpents coming out of his mouth; two scarabs on the top of head. Blue faïence. XXIIInd Dynasty. H. 3 in.

M

- 33** THISTLE-SHAPED POT, on foot. Ornamented with lotus leaves springing from foot. Blue faience, black inside. XVIIIth Dynasty. H. $3\frac{1}{4}$ in. H W
- 34** FIGURE OF PTAH holding two feathers, and standing on two crocodiles, snakes coming out of his mouth, a scarab on the top of head; behind, a winged figure of Maat. Sacred eye incised on base. Blue faience. XXIIInd Dynasty. H. $2\frac{1}{4}$ in. M
- 35** KOHL CASE, composed of three reeds. Chevrons and dots, painted in black on the straps uniting them. Blue faience. XXIIInd Dynasty. H. $3\frac{3}{4}$ in. H W
- 36** KOHL CASE, composed of two reeds. Blue faience. XIXth Dynasty. H. $4\frac{3}{4}$ in. H W
- 37** STATUETTE, form of Ammon. Human body with ram's head, surmounted with disk and horns; behind, the wings and tail of a bird. Blue faience. Ptolemaic (?). H. $3\frac{1}{2}$ in. M
- 38** FIGURE OF AN APE holding an object. Dotted with black. Blue faience. XIXth Dynasty. H. $2\frac{1}{4}$ in. H W
- 39** TWO FIGURES OF BES, standing back to back. The plumes have been inlaid with ivory, one piece remaining. Blue faience. XVIIIth Dynasty. H. $2\frac{1}{2}$ in. H W
- 40** BOWL. Ornamented with a geometrical development of the lotus pattern in black on the inside, a star on the outside. Blue faience. XVIIIth Dynasty. D. $4\frac{5}{8}$ in. F G
- 41** BOWL. Ornamented with fish having lotus flowers in their mouths, chevron border; on the outside, an open lotus flower in purple outline. Blue faience. XVIIIth Dynasty. D. $5\frac{1}{2}$ in. H W
- 42** PORTION OF A BOWL. Ornamented on the inside with a rosette in centre, surrounded by fish and bands of lancet-shaped points; on the outside, an open lotus flower. Blue faience. XVIIIth Dynasty. D. 6 in. H W
- 43** PORTIONS OF A BOWL. Ornamented on the inside with a rosette in centre, surrounded by fish and lotus flowers, bordered by a chevron pattern; on the outside, a rosette in centre, with bands of chevron patterns in dark blue. Blue faience. XVIIIth Dynasty. D. $5\frac{1}{2}$ in. H W

- 44** BOWL. Pond or tank in centre, from which spring lotus flowers and buds, chevron border; the outside, an open lotus flower. Blue faience. XIXth Dynasty. D. 7 in.
H W
- 45** STIBIUM POT, with cover. Ornamented on cover, with a rosette on vase, by an open lotus flower, in purple lines. Blue faience. Ramesside period. H. $1\frac{3}{4}$ in.
M
- 46** BOWL. Ornamentation for a tank in centre, surrounded by fish, having in their mouths lotus flowers for the inside; outside, an open lotus flower. Blue faience. XIXth Dynasty. D. $5\frac{3}{4}$ in.
H W
- 47** UPRIGHT BOX. Incised ornamentation of three lotus flowers. Blue faience. Ramesside period. H. $2\frac{1}{4}$ in.
M
- 48** RING, with inscription relating to Ammon on the bezel. Blue faience. XXIIInd Dynasty (?). Length of bezel, $2\frac{3}{4}$ in.
M
- 49** RING. Ornamented with lotus flowers in open work. Blue faience. XXIIInd Dynasty. H. $\frac{3}{4}$ in.
M
- 50** RING. Ornamentation, horns seated on lotus flower, winged snakes, a tat, &c., in open work. Blue faience. XXIIInd Dynasty. H. 1 in.
M
- 51** DRAUGHTMAN. A captive, hair and beard painted black. Blue faience XXIIInd Dynasty. H. 1 in.
M
- 52** HEAD OF A WOMAN FROM A STATUETTE. Hair, eyes, eyebrows and two lines on cheeks painted black. Blue faience. H. $1\frac{1}{2}$ in.
M
- 53** ARYBALLOS, with two handles. Bands of circles and pointed leaves below lotus flowers painted in black. Blue faience. H. $1\frac{3}{4}$ in.
M
- 54** LONG-NECKED VASE, with lip. Blue faience. H. $1\frac{3}{4}$ in.
M
- 55** RING. Lotus flowers and Maat in open-work. Blue faience. XXIIInd Dynasty. H. $\frac{3}{4}$ in.
M
- 56** RING. Seated Bast with frieze of kittens below, standing from the ring, on which are lotus flowers in relief. Blue faience. XXIIInd Dynasty. H. $\frac{1}{2}$ in.
M

- 57 RING. Lotus flowers and Maat in open-work. Blue faience. XXIInd Dynasty.
H. $\frac{3}{4}$ in. M
- 58 RING. Lotus flowers in open-work. Blue faience. XXIIInd Dynasty. H. $\frac{5}{8}$ in.
M
- 59 RING. Lotus flower and Maat in relief. Blue faience. H. $\frac{3}{4}$ in. M
- 60 REEL. Ornamented, with rosettes in relief. Blue faience. M
- 61 REEL. Ornamented, with rosettes in relief. Blue faience. XXIIInd Dynasty.
D. $1\frac{3}{4}$ in. M
- 62 BOWL. Inside, ornamented with three fish and three lotus flowers; outside,
open lotus flower painted in black. Blue faience. XIXth Dynasty.
D. $4\frac{1}{4}$ in. M
- 63 DROP-SHAPED VASE. Open lotus flower painted in black. Blue faience.
XIXth Dynasty. H. $2\frac{1}{2}$ in. M
- 64 LOTUS-SHAPED VASE. Open lotus flower painted in black on outside.
Blue faience. H. $1\frac{1}{2}$ in. M
- 65 BEAKER-SHAPED POT. Blue faience. XIXth Dynasty. H. $1\frac{1}{2}$ in.
Rev. Herbert Wilson.
- 66 BEAKER-SHAPED POT. Blue faience. XIXth Dynasty. H. $1\frac{3}{4}$ in. M
- 67 BOWL. Ornamented in inside with open lotus flower. Blue faience.
XIXth Dynasty. D. 4 in.
Rev. Herbert Wilson.
- 68 PORTION OF COLUMN. Titles and cartouches of Amenhotep II., incised and
painted in black, from Nubt. Blue faience. 8 in. M G
- 69 HEAD OF CANOPIC VASE, hawk head. Painted in black lines. Blue faience.
XXIst Dynasty. H. 2 in. M
- 70 HEAD OF CANOPIC VASE, Anubis head. Painted in black lines. Blue faience.
H. 4 in. M

- 71** PORTION OF CANOPIC VASE. Ornamentation, Anubis, Nepthis, Kebh senuf; belonging to hawk-headed vase: name of Set-em-heb. Blue faïence. XVIIIth Dynasty (?). H. $6\frac{1}{2}$ in. M
- 72** PORTION OF HATHOR COW, in relief. Ornamented with purple spots. Blue faïence. XVIIIth Dynasty. L. $1\frac{3}{4}$ in. *Rev. Herbert Wilson.*
- 73** PAIR OF BALLS. Ornamentation, purple stripes. Blue faïence. XIXth Dynasty. D. $1\frac{1}{2}$ in. M
- 74** BOWL. Ornamentation, open lotus flowers inside and outside. Blue faïence. XVIIIth Dynasty. D. $4\frac{1}{4}$ in. M
- 75** CENOCHOE. Ribbed, and with lotus flower and relief on handle. Blue faïence. XIXth Dynasty. H. $2\frac{1}{4}$ in. M
- 76** ARYBULLOS. Ribbed. Blue faïence. XIXth Dynasty. H. $2\frac{1}{2}$ in. M
- 77** SHORT ALABASTRON SHAPED VASE, with two handles. Ornamentation, a band of black dots. Blue faïence. XVIIIth Dynasty. H. 2 in. M
- 78** BOWL. Ornamentation, lotus flowers between a band of chevrons in black on inside, spots on rim. Blue faïence. XIXth Dynasty. D. $3\frac{7}{8}$ in. M
- 79** BES. In relief. From Thebes. Blue faïence. Period of Seti I. H. 5 in. *Ralph Bankes, Esq.*
- 80** DROP-SHAPED VASE, a ring in relief on neck. Blue faïence. XXIIInd Dynasty. H. $5\frac{3}{4}$ in. M
- 81** FRAGMENT OF VASE. Inscribed with portions of cartouches of Amenophis IV. and his Queen in purple. Blue faïence. XVIIIth Dynasty. L. 2 in. M
- 82** PORTION OF A WIG, in relief. From Thebes. Blue faïence. Period of Seti I. H. $4\frac{1}{2}$ in. *Ralph Bankes, Esq.*
- 83** DROP-SHAPED VASE. A ring in relief on neck. Blue faïence. XXIIInd Dynasty. H. $5\frac{3}{4}$ in. M

- 84 STATUETTE OF QEB SENUF. Blue faience. XXth Dynasty. H. $2\frac{1}{2}$ in.
Ralph Bankes, Esq.
- 85 STATUETTE OF ANUBIS. Blue faience. XXth Dynasty. H. $2\frac{1}{2}$ in.
Ralph Bankes, Esq.
- 86 KOHL VASE. Ornamented with lotus flower in black. Blue faience.
XVIIIth Dynasty. H. $1\frac{3}{4}$ in.
H P
- 87 POT, with convex cover, standing on five small feet. Blue faience.
XIXth Dynasty. D. $2\frac{1}{2}$ in., H. 1 in.
H W
- 88 POT, with incised cartouche of Rameses II. Dark purple-grey faience.
XIXth Dynasty. H. 2 in.
M
- 89 WAR CAP, covered with representations of metal disks. Discovered by
Professor Petrie at Gurob. Blue faience. XVIIIth Dynasty. H. $2\frac{1}{2}$ in.
F P
- 90 MENAT, surmounted with head of Isis. Blue faience. XIXth Dynasty.
H. 4 in.
M
- 91 THE FOUR GENII OF AMENTI. (They were sewn into the mummy
bandages.) Ornamentation in black. Blue faience. XIXth Dynasty.
H. $5\frac{3}{4}$ in.
M
- 92 A PAIR OF END-PIECES OF NECKLACES. Friezes of divinities in open-work
on both sides. The inscription indicates it was a new year's gift.
Blue faience. (See No. 14, Case O.) XXth Dynasty. L. $2\frac{1}{2}$ in., H. $1\frac{1}{2}$ in.
M
- 93 WINGED FUNEREAL SCARAB. Ornamentation incised and painted in black.
Blue faience. XXIIInd Dynasty. L. 13 in.
M
- 94 MENAT, surmounted with head of Isis above a line of incised hieroglyphs.
Blue faience. XIXth Dynasty. H. $5\frac{1}{4}$ in.
M
- 95 STAND FOR VASE. Inscribed: "Royal offering to Sebeh, lord of Semennu;
may he give a mass of provisions for the Ka of Nuseneb." (Fragments of a
similar stand are in the Ghizeh Museum.) Green faience. XIIth Dynasty.
D. $4\frac{1}{4}$. H. 2 in.
H W

- 96** PORTION OF A HEAD OF A SNAKE. Blue faïence. XVIIIth Dynasty.
W. $3\frac{1}{4}$ in. H W
- 97** UPRIGHT CUP, with foot. Blue faïence. XIXth Dynasty. H. 4 in. M
- 98** STATUETTE. Isis wearing horns and disk. Blue faïence. XIXth Dynasty.
H. 3 in. M
- 99** STATUETTE. Sechet. Blue faïence. XIXth Dynasty. H. 4 in. M
- 100** STATUETTE. Nut. Blue faïence. XIXth Dynasty. H. 4 in. M
- 101** STATUETTE. Nepes-Atmu. Blue faïence. XIXth Dynasty. H. $3\frac{1}{8}$ in. M
- 102** STATUETTE. Isis wearing horns and disk, the horns painted black.
Blue faïence. XIXth Dynasty. H. $3\frac{1}{2}$ in. M

Case O.

All the objects contained in this Case are contributed by the Royal Museum of Berlin, with the permission of His Imperial Majesty William II.

(The figures within brackets refer to the Nos. of the Berlin Catalogue.)

- 1** HARPOKRATES, WITH THE HEAD OF BES. The body is that of Horus, but covered with hairs like that of a beast. The head is that of Bes, with the curl of Harpocrates.
Bronze. Saitic period, or earlier. H. 28 cm. (2489.)
- 2** ISIS NURSING HER SON HORUS. The standing boy reaches up to the shoulders of his mother.
Bronze. Saitic period. H. 16 cm. (8288.)
- 3** CAT, THE SACRED ANIMAL OF BUBASTIS. The scarab upon the head and the hairs of the body inlaid with gold, the necklace and the hairs of the tail with silver. The fore-feet are restored.
Bronze. Saitic period. H. 8.5 cm. (11330.)

- 4 CAT PLAYING WITH HER KITTENS. The inscription of the base (inlaid with silver) says: " May Bubastis give life to Uza-pen-tho, son of Pekhor, born of the lady Neith-khent-rashe."
Bronze. Saitic period. H. 5.5 cm., br. 6 cm., l. 10 cm. (9321.)

- 5 SHEPHERD CARRYING A LAMB.
Wood. New Empire. H. 10 cm. (4670.)

- 6 "USHABTI" OF THE LADY TA-MIT. The face is probably a portrait.
Wood. New Empire. H. 22 cm. (4652.)

- 7 HARPOKRATES, crouching. The crown and the uræus in the forehead (probably of gold or silver) are lost.
Faience. New Empire. H. 5 cm. (10593.)

- 8 SITTING APE. Eating an apple, and holding another fruit in his arms.
Faience. Saitic period. H. 7 cm. (8337.)

- 9 SITTING APE. Eating an apple. Very small. With the name of Pepi on the under-side of the base, though of a later period.
Blue paste, possibly Libyan period. H. 1 cm. (11161.)

- 10 SMALL FACE OF A WOMAN. Glazed stone, with inlaid glass eyes. From a statue of different materials.
New Empire. H. 4 cm. (2040.)

- 11 VASE; HELD IN THE CLAWS OF A RAMPANT LION. Lion inlaid with blue and red paste. From a temple of the lion-headed god Shu, probably from Tell-es-seba (Leontopolis).
The style suggests a foreign influence. Serpentine stone. H. 17 cm. (8979.)

- 12 CARVED WOODEN TABLET, in so-called Mycenaean style, displaying similarities of designs with the Vaphio cups. The hole in the centre was for a jewel. Beasts of prey (lion and griffin) hunting antelopes in a hilly landscape with a palm and other trees.
Found at Memphis, probably in the tomb of Sarobina, prophet of Astarte in the reign of Amenophis IV. Dm. 6.5 cm. (1882.)

- 13 (A) DAGGER. Blade of bronze, handle of ivory and wood, tipped with large and small golden nails. L. 40 cm. (2053.)
 (B) LEATHER SHEATH of the same. L. 40 cm. (2054.)
 (C) WHETSTONE. (274.)
 Found together at Thebes. New Empire.
- 14 NECKLACE. Beads and flowers of blue faïence. The flowers strung together as done by the children to-day. The centre-piece is of very fine open work.
 Obverse :—Horus with the palm-stick, counting the years of his reign to a king (the figure of the king is lost); behind him Nechbet, the goddess of Upper Egypt.
 Reverse :—Horus the child, seated upon a lotus-flower among bushes of papyrus reeds.
 New Empire. (9029.)
-

The following six Nos. (15—20), with many other things not exhibited here, belonged to a young lady of the time of Rameses II., and who was buried in a public tomb at Thebes.

- 15 SMALL BOX, of green glazed stone decorated with flowers and amulets.
 L. 4.5 cm., Br. 3 cm., H. 3.5 cm. (2038.)
- 16 NECKLACE, in 3 hanks, with figures of gods and animals (Bes, Thoeris; hawk, fish, crocodile, ant, &c.).
 Gold, lapis lazuli, carnelian, green feldspar; several of the beads are of ivory, others of electron. (1991.)
- 17 NECKLACE. Small rosettes of gold, lapis lazuli, carnelian. (1992.)
- 18 NECKLACE. The beads are made of gold and carnelian. (1993.)
- 19 NECKLACE. Beads of ivory and carnelian. Found in the Box No. 15. (1997.)
- 20 A PAIR OF GOLD EARRINGS. (1826—1827.)
-

The following six Nos. (21—26) are specimens of the great treasure of an Ethiopian Queen, and were found in her pyramid at Meroë. All the objects seem to be the work of a local artist of Meroë. Some cameos and gems of pure Greek work, which were found among them, show that the treasure belongs to the Greek or Roman period.

21 GOLD BRACELET, in Cloisonné enamel.

Two pieces joined by a hinge. In the middle strip the ornamentation is composed of scales and figures of moon-god, Khons. Above are uræus-snakes. (1639.)

22 GOLD BRACELET, similar to No. 21.

The hinge is covered by a plate, with the doors of a temple and a collar (so-called "Aegis"). (1643.)

These bracelets could not span round the whole arm, and, also, they do not show any fastening. They were probably sewn to a leather band, the fastening being on this band.

23 GOLD FINGER RING. The king sitting between Amon and Mut, the chief gods of the Meroitic kingdom. (1723.)

24 GOLD FINGER RING. The queen, represented as the goddess Isis-Selket, receives a son from Amon. (1711.)

25 GOLD FINGER RING. The queen presents her son to the king.

The king and queen wear the same dress as in the sculptures of Meroë and Napata.

26 GOLD FINGER RING. Vulture, the sacred animal of the goddess Mut, rending an enemy—a representation which occurs often on the Meroitic monuments. (1720.)

27 FRAGMENT OF A GLASS VESSEL OF TWO DIFFERENT LAYERS. For the representation the upper blue layer is removed and the drawing is cut into the lower white layer with extreme fineness. Represented is a standing goddess in the wing-dress, and the head of the goddess Hathor. The rest is lost.

Greek period. H. 6 cm. (9717.)

- 28** HEAD OF THE GOD BES, in a kind of glass-mosaic.
Greek period. L. 2.7 c.m., br. 3 cm. (9744.)
- 29** SCARAB OF THUTMOSIS III. Set in a gold ring, which is composed of lotus stalks with flowers and buds.
New Empire. (1781.)
- 30** SO-CALLED "MENAT." Dedicated to Hathor by Ankh-nehtif, priest of Amon, and the third priest of Anubis at Hauaris (in the Delta).
Above: Horus gives life to a king holding the sign "Life" to his nose.
Below: Hathor upon a flower between the goddesses of Upper and Lower Egypt.
These "Menats," made in heavier materials, counterbalanced the large bead collars.
Faience. Saitic period. L. 12.5. (7709.)
- 31** SO-CALLED "MENAT," in very neat open work and very small. Above, Bubastis; below, an eye with an arm holding a vessel.
Faience. Saitic period. L. 3.4 cm. (11329.)
- 32** CAMEO, of the reign of Amenophis III. Rectangular plate.
Above: The king in peace, kneeling between Amon and Mut, the gods of Thebes and Ptah and Sekhmet, the gods of Memphis.
Below: The king in war, fighting in his war-chariot and on foot.
Grey stone. L. 2 cm. Br. 1.5 cm. (8081.)
- 33** PIECE OF A SO-CALLED BOOMERANG, with the figure of a toad finely carved, and the sign "mighty." On the reverse a crocodile. The use of these objects, which, if complete, have the form of the tusk of an elephant, is not clear. Probably they were amulets.
Ivory. New Empire. L. 10 cm. (9611.)
- 34** SALVE BOX, WITH LID AND LARGE HANDLE. On the handle, a singing girl sitting upon a mat and playing the guitar with the plectron. Behind her a carpet with large embroidery, over which the tops of papyrus reeds and lotus flowers, showing that she is in a garden. The recesses are filled with blue paste.
Found at Memphis. Wood. New Empire. L. 26.5 cm. (1877.)
- 35** IVORY SPOON. The handle finishes in an ibex-head; upon the column capital on the other end stands a naked boy carrying a shell on his head. L. 21 cm. (1886.)

- 36** STATUE OF A QUEEN, in the usual dress, wearing the head-dress of Isis-Hathor; she has a girdle with long ends, a fan and a flower, large collar, earrings and bracelets. No inscription.
Green stone. Libyan period. H. 55 cm. (10114.)
- 37** STATUE OF AN UNKNOWN MAN, wearing the dress of an officer of the XVIIIth Dynasty, with large wig, collar and bracelets of gilt plaster. The sceptre in the left hand is lost.
Found at Thebes. Wood. XVIIIth Dynasty. H. 29 cm. (4667.)
- 38** FIGURE OF NEITH, the goddess of Saïs. Dedicated at the Temple of Saïs by Peteneith, son of Karer. The name of one of the ancestors is composed with the name of Psametic I.
The original stand, not exhibited here, has a Karian inscription.
Found at Saïs. Bronze. Saïtic period. H. 38 cm.

Case P.

GLASS.

Glass of this description was formerly called Greek and Roman, then Phœnician and Egyptian. The evidence for attributing it to Egypt consists in the colours and ornamentation, in the fact of brilliant examples belonging to the time of Amenophis IV. (Nos. 28 and 29), and that remains of Glass Works have been found in the Delta and Upper Egypt. There are allusions in the Classical writers and early Christian Fathers to the Egyptian fabrication of glass. Egyptian glass formed part of the native tribute to Rome. There have not been discovered remains of Glass Works at Rome. Colourless glass was, however, fabricated at Rome. The Phœnicians, who distributed Egyptian manufactures throughout the lands bordering the Mediterranean, imitated the Egyptian glass. The inferior examples in this Case are probably from their fabrics. The high estimation in which these small vessels were held in ancient times is indicated by their being found, along with other precious objects, in Greek and Etruscan tombs.—H.W.

- 1** ALABASTRON. Palmettes, in yellow and white, on green ground. H. 7½ in.

South Kensington Museum.

- 2** FLAT BOTTLE, with two handles. Turquoise ground, covered with chevrons in yellow and dark blue. H. $4\frac{1}{2}$ in.

South Kensington Museum.

- 3** COLONETTE, with lotus capital (Kohl vase). Blue ground, yellow and white chevrons at the base, the capital outlined in yellow. H. $3\frac{1}{4}$ in.

South Kensington Museum.

- 4** CENOCHE, with trilobed lip. Dark blue. The body covered with chevrons in yellow and white, the rim yellow and spiral lines of yellow round neck. H. $4\frac{3}{4}$ in.

South Kensington Museum.

- 5** BOWL, on a foot. Ribbed outside. The ornamentation a suggestion of interlaced bands in yellow, red, blue, green and white. H. $4\frac{1}{2}$ in.

South Kensington Museum.

- 6** AMPHORA, with foot. Dark blue ground, yellow rim, the body and neck covered with yellow and turquoise chevrons. H. 5 in.

South Kensington Museum.

- 7** CRATER-SHAPED VASE, with three handles. Blue ground, turquoise handles, yellow rim, the body and neck ornamented with chevrons in white and yellow. H. $2\frac{1}{2}$ in.

South Kensington Museum.

- 8** ALABASTRON. Blue-black ground, yellow rim, the body covered with chevrons in white, yellow and turquoise. H. 6 in.

H W

- 9** A HEAD, wearing the polos, from the statuette of a goddess. The face is in white paste, the hair in black, the polos yellow, red paste below suggests it was the upper portion of drapery. Found at Alexandria. Ptolemaic period. H. $1\frac{1}{2}$ in.

H W

- 10** AMPHORA. White ground. Handles in blue, white and yellow, a rim of blue and white, a band of chevrons in yellow, turquoise and dark blue on the body and neck. (Said to be from Drah abu 'l Nuggah). H. $4\frac{1}{2}$ in.

H P

- 11** BEAD. Black ground, covered with flowers in red and green in mosaic. H. $1\frac{1}{4}$ in.

H W

- 12** SIX SQUARES OF MOSAIC. Ornamentation: diapers of geometrical patterns in red, blue, green, black and yellow. 2 in. square.

South Kensington Museum.

- 13 FLAT BOTTLE, with ribbed neck. Wavy white lines on a blue ground. H. $2\frac{5}{8}$ in.
H W
- 14 BOTTLE, opaque white, three heads in relief. Moulded. H. 3 in.
H W
- 15 BOTTLE in form of a dried date, yellow. Moulded. H. $2\frac{3}{4}$ in.
H W
- 16 BOTTLE, cylindrical neck, expanded foot. Ornamentation: chevrons, in red and white on black ground. This vessel is probably of Coptic times. H. $1\frac{3}{4}$ in.
H W
- 17 CONICAL VASE, with tall neck. Ornamentation: large chevrons in white on deep purple ground. H. $4\frac{1}{8}$ in.
H W
- 18 ALABASTRON. Black ground, chevrons in white and yellow, yellow rim. H. $4\frac{7}{8}$ in.
H W
- 19 CENOCHÉ. Dark blue ground, chevrons and petals in white and yellow (covered with iridescence). H. $4\frac{3}{4}$ in.
H W
- 20 ALABASTRON. White ground (covered with silver iridescence), chevrons and lines in black, rim black. H. $3\frac{3}{4}$ in.
H W
- 21 AMPHORA. Dark blue ground, chevrons in white on body, white spiral lines below. H. $3\frac{3}{4}$ in.
H W
- 22 AMPHORA. Pale green ground, white chevrons, handle white. H. $4\frac{5}{8}$ in.
H W
- 23 FLAT CIRCULAR BOTTLE, short neck and two handles. Dark ground. A band of chevrons in yellow, grey and white on body, another on neck; handles in yellow. Found at Abydos. H. $2\frac{7}{8}$ in.
H W
- 24 ALABASTRON. Pale blue ground, chevrons in yellow and black, yellow rim; handles in black. H. 4 in.
K
- 25 BULBOUS-SHAPED VASE, on foot (missing). Angular handles. Deep blue ground, chevrons in white, red, turquoise and yellow. H. $4\frac{1}{8}$ in.
M
- 26 ALABASTRON. Pale blue ground, chevrons in yellow and black; black handles. H. 4 in.
H W

- 27** AMPHORA. Handles (partly missing) amber coloured. Black ground, chevrons in white and red on body, bands of white and red on neck. H. 5 in. H W
- 28** PORTIONS OF A CRATER. Found along with the following No. 29 at Tell-el-Amarna, the site of the former capital of Kuenaten (Amenhotep IV.). It may be concluded they belong to his period from the colour and technique being the same as that of objects bearing his cartouche. Also, Professor Petrie found in the course of his excavations at Tell-el-Amarna remains of a glass-maker's workshop, with fragments of vases, &c. H. $3\frac{1}{4}$ in. H. $\frac{3}{4}$ in. H W
- 29** PORTION OF A CRATER. H. 3 in. H. $\frac{7}{8}$ in. H W
- 30** PORTION OF A THREE-HANDLED VASE, amphora-shaped. Deep blue ground, the body covered with festoons in yellow and white, brown handles. H. 4 in. H W
- 31** AMPHORA. Blue ground and handles, yellow rim, chevrons in yellow and turquoise. H. 3 in. H W
- 32** AMPHORA. Blue ground, covered with iridescence, spiral lines on lower part and neck, festoons on the body. The colour cannot clearly be distinguished on account of the iridescence. H. $6\frac{1}{8}$ in. H W
- 33** ARYBALLOS. Deep blue ground, yellow rim and spiral bands, chevrons of pale blue and yellow. H. $2\frac{3}{8}$ in. H W
- 34** AMPHORA. Deep blue ground, yellow spiral lines on neck, festoons on body, amber coloured handles. H. $4\frac{5}{8}$ in. H W
- 35** FLAT TWO-HANDLED BOTTLES. Turquoise ground; ornamentation: white and blue wavy lines. H. $3\frac{5}{8}$ in. M
- 36** AMPHORA. Dark ground, ornamented with festoons in white and yellow, spiral lines on the neck, amber-coloured handles. H. $5\frac{3}{8}$ in. H W
- 37** AMPHORA. Dark blue ground, a band of yellow and white chevrons between lines, yellow rim. H. 3 in. H W
- 38** FLAT BOTTLE, with two handles (one missing). Deep blue colour, white cylindrical lines on the rim. H. $4\frac{1}{2}$ in. F P

- 39 CENOCHE. Blue-black ground, a band of chevrons in turquoise and yellow, between bands of yellow, the same colour rim. H. $3\frac{1}{4}$ in. H W
- 40 BOWL. Deep claret colour, incised line below rim on the outside. H. $2\frac{1}{8}$ in. D. $3\frac{3}{4}$ in. H W
- 41 ALABASTRON. Blue ground, white and yellow festoons. H. 5 in. H W
- 42 AMPHORA. Blue ground, yellow chevrons and lines. H. $3\frac{3}{4}$ in. H W
- 43 BANGLE, or bracelet. Dark blue-black colour. D. $2\frac{5}{8}$ in. H W
- 44 AMPHORA. Blue, yellow lines on rim and body. H. $2\frac{1}{2}$ in. H W
- 45 ARYBALLOS. Dark ground, a band of twisted glass in black and yellow surrounds the vase, yellow rim. H. $1\frac{7}{8}$ in. H W
- 46 AMPHORA. Blue ground, spiral lines and chevrons in white. H. $4\frac{1}{4}$ in. H W
- 47 BOWL, ornamented with rosettes in relief. Purple colour. Moulded. H. $1\frac{5}{8}$ in. H W
- 48 ARYBALLOS. Blue ground, a band of chevrons in yellow, the rim in yellow. H. $2\frac{1}{2}$ in. H W
- 49 BOTTLE. Green colour. H. $1\frac{3}{8}$ in. H W
- 50 BOTTLE. Amber colour. H. $2\frac{1}{2}$ in. H W
- 51 AMPHORA. Blue ground, festoons in white and yellow, spiral lines on neck. H. $3\frac{3}{4}$ in. H W
- 52 POT. Blue colour. H. $1\frac{1}{8}$ in. H W
- 53 AMPHORA. Green colour, remains of handles in opaque white. H. $3\frac{1}{8}$ in. H W
- 54 BOWL. Green colour, band of rosettes in relief. Moulded. D. 3 in. H W

- 55 HYDRIA. Dark ground, festoons and spiral lines in yellow and white; handles and base, amber-coloured. Similar colour on vase found at Kamiros, Rhodes, in British Museum. H. $3\frac{3}{8}$ in.

H W

- 56 POT. Blue colour. H. $\frac{7}{8}$ in.

H W

- 57 ALABASTRON. Blue ground, spiral lines on neck and base, a band of festoons in white. H. $4\frac{3}{4}$ in.

H W

- 58 CYLINDER, amber glass, brilliant iridescence. L. $1\frac{1}{2}$ in.

H W

- 59 BOWL, with flat rim and foot. Dark green colour. Polished and finished with great accuracy. D. $3\frac{1}{4}$ in.

H W

Case Q.

The Pottery in this Case is mainly of the 1st and 2nd Centuries. The paste is softer than that in Case N, the vitreous glaze is thickly applied, sometimes over a slip.

- 1 TWO-HANDLED VASE. Painted outside a deep purple, inside blue. Ornamented on the top of body with a wreath of green leaves, in relief. Faïence. Roman period. H. $5\frac{3}{4}$ in.

H W

- 2 VASE, with expanded neck. Ornamentation: on the neck, flying birds; beneath, on the body, a band of egg and dart ornament; beneath this, a band of fish and flowers; beneath this, animals and leaves above; the foot, a band of leaves; the whole in relief, and of a deep blue colour. The foot is restored. Faïence. Roman period. H. $7\frac{1}{4}$ in.

M

- 3 DISH, with narrow rim, and ring on foot. The inside is painted in purple outline on a white ground, representing an animal, with conventional foliage, within a circular medallion, the outside painted in turquoise blue. (Compare with XIIIth century Persian plates in British Museum and Sèvres Museum.) Faïence. Roman period. D. $8\frac{1}{2}$ in.

H W

- 4 VASE, with globular body, expanded neck and foot. The body is ornamented at the base with lotus flowers in low relief springing from the foot, the ground between the petals filled in with cross-hatching. Round the upper part of the body is a band of wild beasts, in relief, and round the neck a band of grapes and vine leaves, in relief. The general colour is a deep blue, the reliefs in two upper bands are green. (Compare band of grapes and leaves with the ornamentation of early Coptic textiles at South Kensington Museum.) Faïence. Roman period. H. $5\frac{3}{4}$ in.

H W

- 5 PLATE. Ornamented with a circular medallion. Surrounded by an ornamental border, and divided into two semi-circular compartments, each enclosing two ducks, *vis à vis*, the whole in low relief, painted a deep blue. (On a blue vase of the Ramesside period, discovered by Professor Petrie, the same motives of ducks, similarly placed, are painted in black.) Faïence. Roman period. D. $7\frac{1}{2}$ in.

H W

- 6 TWO-HANDLED VASE, on hollow foot, with straight neck and overhanging lip. Painted outside a deep purple, and inside blue. Ornamented with a wreath of green leaves at top of body, palmettes of green leaves below handles, and bright lines of leaves on body; the whole in relief. Faïence. Roman period. H. $7\frac{1}{2}$ in.

M

- 7 VASE, with cover, expanded neck and hollow base. Ornamented on the neck with a band of conventional vine leaves, a band of wild animals on the body, conventional lotus flower, with the ground between petals covered with hatching; the whole in low relief. Painted in blue. Faïence. Roman period. H. $7\frac{1}{4}$ in.

M

- 8 CYLINDRICAL VASE, originally possessed a single handle. A band of birds and conventional ornament at the top; beneath, a band containing a centaur, wild animal, and a goose among conventional trees; the whole in low relief. Pale green colour. (Fragments of a similar ware, discovered in the Aventine, Rome, are in the Berlin Museum. Other examples of the ware, discovered at Pompeii, are in the Naples Museum. See *Annali*) Faïence. Roman period. H. 5 in.

H W

- 9 THE TOP OF A COLONETTE. Horus seated on an open lotus flower. Painted in pale yellow, with greenish tinge. Faïence. Roman period. H. $1\frac{3}{4}$ in.

H W

- 10 CYLINDRICAL VASE, formerly possessing a handle. Ornamentation: under the rim, a row of pearls; beneath, a narrow band of birds and conventional leaves and flowers; the body of the vase, a band of bunches of grapes and leaves; the whole in low relief. Painted in blue and purple, on a white ground. Faience. Roman period. H. $5\frac{1}{2}$ in. M
- 11 CYLINDRICAL VASE, formerly possessing a handle. Ornamentation: below the rim, a band of pearls; then a narrow band of waves, beneath a band of bunches of grapes and vine leaves; the whole in low relief. Painted in deep blue. Faience. Roman period. H. 6 in. H W
- 12 VASE. Similar to No. 6, except for slight differences in the ornamentation of the body. Faience. Roman period. H. $7\frac{3}{4}$ in. M
- 13 DISH, with small rim and large ring at foot. Painted in turquoise blue. Faience. Roman period. D. $6\frac{1}{2}$ in. H W
- 14 VASE. Similar to Nos. 6 and 12, neck and foot missing. Faience. Roman period. H. 6 in. H W
- 15 TWO-HANDLED VASE, globular body, straight neck and flat rim. The upper portion of rim ornamented with a wreath of leaves, a band of scroll ornament on the body, the whole incised; marks in relief at the base of handles. Painted in turquoise blue. Faience. Roman period. H. $6\frac{1}{4}$ in. H W
- 16 CYLINDRICAL VASE. Similar to No. 8, except that the large band contains two lions and a gazelle. The interior painted in pale green; the exterior was possibly originally the same colour. Faience. Roman period. H. $4\frac{1}{2}$ in. H W
- 17 DIE. Ornamented on each facet with (1) a vase; (2) a head of Horus; (3) a hand holding palm branch; (4) Venus Anadyomene; (5) a collar; (6) a head of Bes; the whole incised. Painted in blue. Faience. Roman period. H. $\frac{3}{4}$ in. H W
- 18 PEAR-SHAPED VASE (the handle and lip missing) on a hollow ring. Ornamentation: a band of egg and dart ornament; below, a wide band of birds and animals between conventional trees, beneath a band of waves; and at the bottom, lotus leaves and palmettes; the whole in low relief. Painted in blue. Faience. Roman period. H. $7\frac{1}{2}$ in. M

- 19** DODECAHEDRON. Each facet contains a Greek letter incised upon it. Painted in blue. Faïence. Roman period. H. $2\frac{1}{2}$ in. M
- 20** BOWL, with expanded lip. Painted in blue. Faïence. Roman period. D. $3\frac{3}{4}$ in. H. $1\frac{1}{2}$ in. H W
- 21** POT, with handle. Painted in deep blue. Faïence. Roman period. H. $1\frac{3}{4}$ in. H W
- 22** BOWL, with flat base. Painted turquoise blue. Faïence. Roman period. D. $3\frac{7}{8}$ in. H W
- 23** JAR, with globular body and expanding neck. Painted blue. Faïence. Roman period. H. $3\frac{1}{4}$ in. H W
- 24** BOWL, with small foot. Painted in turquoise blue. Faïence. Roman period. D. 4 in. H W
- 25** MEASURE. A vase painted on the side. Painted blue. Faïence. XXVIth Dynasty. D. $3\frac{1}{2}$ in. H. 2 in. H W
- 26** HEAD, the hair surmounted by a diadem. Painted, the face in green the rest in blue. Faïence. Roman period. H. $2\frac{1}{4}$ in. H W
- 27** HEAD OF A GODDESS. Painted in pale green and purple. Faïence. Roman period. H. 2 in. H W
- 28** TWO FIGURES AT A BANQUETING SCENE. Painted green and yellow. Faïence. Late Roman period. L. 2 in. H W
- 29** HEAD OF A GRIFFIN. Painted in blue and yellow. Faïence. Roman period. H. $1\frac{7}{8}$ in. H W
- 30** FRAGMENT OF A VASE. A head and vine leaves. Painted in blue and yellow. Faïence. Roman period. H. $2\frac{1}{2}$ in. H W
- 31** FRAGMENT OF A VASE. Two birds' heads, *vis à vis*. Painted in purple on white. Faïence. Roman period. H. $1\frac{3}{4}$ in. H W

- 32** LION. Painted in blue. Faience. Roman period. H. $1\frac{1}{2}$ in. H W
- 33** FRAGMENT OF VASE. Vine leaves in relief. Painted in blue, leaves in green. Faience. Roman period. L. $1\frac{3}{4}$ in. H W
- 34** HEAD OF A WOMAN. Painted green. Faience. Roman period. H. $1\frac{1}{2}$ in. H W
- 35** HEAD. Painted blue. Faience. Roman period. H. $1\frac{1}{4}$ in. H W
- 36** BOWL, on flat base. Dark blue crackle. Faience. Roman period. D. $4\frac{3}{4}$ in. H W
- 37** PLAQUE of a Sacred Eye, in relief. Faience. Roman period. L. 9 in., H. 6 in. H W
- 38** POT, with lip. Painted blue. Faience. Roman period. H. $2\frac{1}{2}$ in. M
- 39** SPOUTED POT, with handle. Painted blue. Faience. Roman period. H. 2 in. M
- 40** GLOBULAR BOWL, with upright neck. Painted blue. Faience. Late Roman period. H. $2\frac{3}{4}$ in. M
- 41** FRAGMENT OF THE FACE OF THE GOD BES. Painted blue. Faience. Roman period. L. $2\frac{1}{2}$ in. H W
- 42** MEASURE. Painted in blue. Faience. Ptolemaic period. H. $1\frac{3}{4}$ in., D. $2\frac{1}{2}$ in. H W
- 43** A STICK OF BLUE GLAZE, probably for pottery (H W), and THREE PIECES OF BLUE FRIT (M). Period uncertain.
- 44** OBLONG BOWL, with two handles. Painted blue. Faience. Roman period. L. $3\frac{1}{2}$ in. H W
- 45** BOWL, flat at base. Painted in deep blue. Faience. Roman period. D. 4 in. F G
- 46** BOWL, with flat base, two handles and spout. Painted blue. Faience. Roman period. D. $3\frac{3}{4}$ in. M

- 47 FRAGMENT OF A VASE. Animals in low relief. Painted blue. Faïence. Roman period. H. 4 in. M
- 48 PORTION OF A VASE, similar to Nos. 6 and 12. H W
- 49 VASE, the cover and handles are missing. Ornamented with bands of leaf forms, the interstices filled with cross-hatchings incised, a wreath of leaves in relief on the shoulder. Painted turquoise blue. Faïence. Roman period. D. 7 in., H. $4\frac{3}{4}$ in. H W
- 50 DEEP BOWL. Painted blue. Faïence. Ptolemaic or Roman period. D. 5 in. H W
- 51 SIX PORTIONS OF A STATUETTE OF THE VENUS ANADYOMENE. They comprise the torso, pedestal, portions of the vase supporting figure, and a leg. The statue with pedestal was about 13 in. high. Painted blue. Faïence. Roman period. H W
- 52 LAMP, with two burners. Ornamented by a circular medallion of a cupid. Painted blue. Faïence. Roman period. L. $5\frac{1}{2}$ in. H W
- 53 PORTION OF A PEAR-SHAPED VASE, the neck missing, a mask in relief attached to it. Fluted. Painted blue. Faïence. Roman period. H. $3\frac{1}{2}$ in. H W
- 54 PORTION OF A VOTIVE PLAQUE, on the lower portion were probably two feet. The upper part, including the name of the personage, is missing. Inscribed *αφ οικ ανέδηκεν ἐν' ἀγαθῷ*. Painted blue; characters, in relief, yellow Faïence. Roman period. L. $5\frac{1}{2}$ in., H. 3 in. H W
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Case R.

The Pottery in this Case is entirely in Terra-cotta, and ranges in date from the Ancient Empire down to Roman times. Examples of the four tall Vases, Nos. 23, 30, 32 and 41, are unknown in Museums.

- 1** TWO-HANDLED VASE, on small foot. Ornamented in relief: on one side, a satyr and bacchante, on the other, a bacchante and mask; between them, two groups of Victories holding tripods; lotus flower at the bottom; the neck is cannellated. Terra-cotta. Roman period. H. 6 in.

H W

- 2** BULBOUS-SHAPED VASE, on small foot. Ornamented in relief in two bands, the lower representing a banqueting scene, the upper, amorini holding garlands; a row of pearls below the lip. Terra-cotta. Roman period. H. $5\frac{1}{2}$ in.

H W

(This vase and the preceding have been moulded from metal vases. They show traces of having been painted.)

- 3** BULBOUS-SHAPED VASE. Ornamented in the centre with a scene from a comedy. (Moulded from a metal vase.) Terra-cotta. Roman period. H. $3\frac{1}{2}$ in.

H W

- 4** STAND FOR A VASE. Terra-cotta. Uncertain period. H. 6 in.

H W

Standing on this is a small Terra-cotta Vase, ornamented with parallel lines. XXth Dynasty. H. 3 in.

H W

- 5** STAND FOR A VASE. Ornamented with black lines. Terra-cotta. Uncertain period. H. $4\frac{1}{2}$ in.

H W

- 6** VASE, rounded at base and with large lip. The inscription states it belonged to the royal scribe, Amen Hotep. Red polished terra-cotta. XVIIIth Dynasty. H. $9\frac{1}{4}$ in.

H W

- 7** AMPHORA-SHAPED VASE. Ornamented on the neck with bands of ornament in black and red, a band on the belly. Terra-cotta. Ramesside period. H. $16\frac{1}{2}$ in.

H W

- 8** PEAR-SHAPED VASE, with lip. Ornamented with crocodiles, scorpions and snakes in maroon colour. (From the east side of the Nile, opposite Gebeleyn.) Terra-cotta. Ancient Empire. H. $11\frac{1}{4}$ in.

H W

- 9 PEAR-SHAPED VASE, with two handles. Ornamented with concentric circles and wavy lines. Terra-cotta. Ancient Empire. H. 5 in. F G
- 10 BOWL, with lip and two handles. Ornamented with concentric circles and wavy lines. Terra-cotta. Ancient Empire. H. $5\frac{1}{2}$ in. H W
- 11 BOTTLE, with two handles, of flattened shape. Red terra-cotta, polished. Ancient Empire. H. $3\frac{3}{4}$ in. H W
- 12 CENOCHE. Red terra-cotta, polished. H. 3 in. H W
- 13 STAND FOR VASE. Terra-cotta. Uncertain period. H. $2\frac{1}{2}$ in. H W
- 14 BOWL. Found by Professor Petrie at Kahoun. Terra-cotta. XIIth Dynasty. H. $2\frac{3}{4}$ in. H W
- 15 BOWL, with two handles. Ornamented with concentric circles and wavy lines. Terra-cotta. Ancient Empire. H. $2\frac{3}{4}$ in. H W
- 16 VASE in the shape of a shell, with a cupid riding on a dolphin emerging from the opening. Two handles. Terra-cotta, polished. Roman period. H. $3\frac{1}{4}$ in. H W
- 17 LAMP. Ornamented with bas-relief of Serapis, inscribed on the bottom AGATHA in Greek characters. Terra-cotta, red colour and polished, or possibly covered with thin lead glaze. Roman period. L. 3 in. H W
- 18 LAMP, in the form of two sandalled feet, surmounted on uræus. Terra-cotta, similar to preceding. Roman period. L. $2\frac{1}{4}$ in. H W
- 19 UPRIGHT VASE, with single handle. Ornamented with a band of winged Victories below garlands, bands of pearls and palmettes at the bottom (moulded from a metal vase). Terra-cotta. Roman period. H. $4\frac{3}{4}$ in. H W
- 20 TALL VASE, with long neck, on foot. Ornamented with two eagles in relief (moulded from a metal vase). Terra-cotta. Roman period. H. $4\frac{3}{4}$ in. H W
- 21 VASE, with single handle. Ornamented with two naked boys in relief (moulded from a metal vase). Terra-cotta. Roman period. H. $4\frac{1}{2}$ in. H W

- 22** TESSERA. Inscribed "POMPEI SERENI Q." Red glazed terra-cotta. Roman period. D. $1\frac{3}{4}$ in. H W
- 23** TALL UPRIGHT VASE, with cover. Both ornamented in bands of ornament, the motives being lotus leaves, outlined in black, and painted in blue. Inscribed "Wines of the North of the Osirian Em Net'chem." Terra-cotta. XIXth Dynasty (?). H. 36 in. H W
- 24** VASE, with small neck and three handles, with rings attached. Reticulated ornament, pearls and drops in relief. Terra-cotta. Roman period. H. 4 in. H W
- 25** PEAR-SHAPED VASE, with two handles. Ornamented with pearls and drops, in relief. Terra-cotta. Roman period. H. 6 in. H W
- 26** TWO-HANDLED VASE, with lip and small foot. Ornamented with rows and festoons of pearls and larger drops. Terra-cotta. Roman period. H. $5\frac{1}{2}$ in. H W
- 27** THREE-HANDLED BOWL, rings in the handles. Ornamented with a dancing satyr, and garlands in dark purple. Found at Gebeley. Terra-cotta. Roman period. D. $4\frac{3}{4}$ in. H W
- 28** PORTION OF THREE-HANDLED BOWL, similar to preceding No. Found at the same place. H W
- 29** PORTION OF THREE-HANDLED BOWL, similar to above, and from same place. H W
- 30** TALL UPRIGHT VASE, with cover. Similar to No. 23. The inscription, also, is the same. H W
- 31** FLAT VASE, with long neck and two handles. Found by Professor Petrie, at Gurob. Terra-cotta. Middle Empire. H. 6 in. F P
- 32** TALL UPRIGHT VASE, with cover. Similar to Nos. 23 and 30. Similarly inscribed, except that South is substituted for North. H. $28\frac{1}{2}$ in. H W
- 33** VASE, in shape of a duck. Ornamented in red and black; terra-cotta. H. $5\frac{1}{2}$ in. H W

- 34 VASE, in form of an animal. Ornamented in black; terra-cotta. L. $5\frac{1}{2}$ in. H W
- 35 BASIN. Terra-cotta. XVIIIth Dynasty. H. 2 in. H W
- 36 TALL VASE. Terra-cotta. XVIIIth Dynasty. H. 8 in. H W
- 37 CYLINDRICAL RIBBED VASE. Terra-cotta. XVIIIth Dynasty. H. 12 in. H W
- 38 UPRIGHT VASE. Terra-cotta. XVIIIth Dynasty. H. $6\frac{1}{2}$ in. H W
- 39 BOWL. Terra-cotta. XVIIIth Dynasty. H. 3 in., D. 5 in. H W
- 40 BASIN. Terra-cotta. XVIIIth Dynasty. H. $2\frac{1}{2}$ in., D. $5\frac{1}{2}$ in. H W
- (The above six pieces are from a foundation deposit of a temple of Thothmes III., excavated at Koptos by Prof. Petrie, 1894.)*
- 41 TALL UPRIGHT VASE with cover. Similar to Nos. 23, 30 and 32. The inscription the same as on No. 32. H. 31 in. H W
- 42 BOWL. Ornamented with chevrons in white slip. Red polished terra-cotta. Ancient Empire. D. $3\frac{1}{2}$ in. H W
- 43 CYLINDRICAL VASE, with lip. Ornamented with upright straps of line, triangles and palm branch. Red polished terra-cotta. Ancient Empire. H. $7\frac{1}{2}$ in. H W
- 44 BASIN. Ornamented with chevrons of hatched lines in white slip. Red polished terra-cotta. Ancient Empire. D. $5\frac{1}{2}$ in. H W
- 45, 46, 47, 48, 49. FIVE RED POLISHED TERRA-COTTA BOWLS AND VASES, the tops are all blackened, ranging in height from $3\frac{1}{4}$ in. to 10 in. This ware has been assigned to the XIth Dynasty. Recent excavations by Professor Petrie at Nagadeh have yielded large numbers of these vases, and in a position which inclines him to class it with VIth Dynasty pottery. H W
- 50 TALL UPRIGHT VASE, with single handle. Red polished terra-cotta. Middle Empire. H. $12\frac{1}{4}$ in. H W
- 51 TWO FRAGMENTS OF EARLY COPTIC VASES, in red terra-cotta, ornamented with figures of a hare and birds. H W
-

Case S.

JEWELLERY.

Though the larger part of the jewellery contained in this Case is of a late period, examples may be seen of earlier work. The beautiful work of the XIIth Dynasty is represented in Tray F (Nos. 96 and 109), and drawings of more important specimens of the same find may be seen in Frames 22 and 23; the XVIIIth, by Nos. 61-3 in Tray D, belonging to Count Tyszkiewicz; the XXVIth, by the three figures No. 114 in Tray F; the three masks, No. 31, Case B, and the necklace of Hathor-heads, No. 44 in Case C. With the exception of small pieces, the remainder is of Greek or Roman times, of which the Medusa head and chain belonging to Sir Wollaston Franks, No. 36, Case C, is perhaps the most beautiful.

Tray A.

- 1 GOLD NECKLACE, composed of 23 flat lotus flowers, with small beads between each. Bubastis. H P
- 2 GOLD PENDANT, in the form of a flat crescent-shaped ring, the two ends terminate in knobs. The upper part is furnished with a broad loop, ornamented with a uræus seated upon a disk in front. H. 1 in. H P
- 3 SILVER PENDANT, a hollow cylinder, probably intended to hold a talisman, furnished with a cap, to which a ring is attached for suspension. It is ornamented with six vertical rows of small knobs, and every two are attached together by a small piece of wire. Thebes. L. $1\frac{3}{4}$ in. H P
- 4 CYLINDRICAL PENDANT, with a cap of gold on the top and on the base, with three cylinders of amethyst divided by two broad bands of gold. A gold loop on the top. Luxor. H. $2\frac{3}{8}$ in. H P
- 5 GOLD EARRINGS, a pair, of semi-lunar ornament, with a long extension of wire to form the loop, openings on the top. L. $1\frac{1}{8}$ in. H P
- 6 GOLD BRACELET, solid band of thick wire, with an amethyst set in an oval locket, to which are attached loops for attachment. Lower Egypt. D. $2\frac{1}{4}$ in. by 2 in. H P

- 7 GOLD NECKLET, of finely plaited wire, four-sided, with a circular boss, upon which is the head of Medusa in repoussé work, with a hook fastening on the side of the boss. As a counterpoise, is a small bust of Aphrodite, Alexandria. L. $13\frac{3}{4}$ in. H P
- 8 GOLD EARRINGS, a pair, consisting of the ear-loop, to which is attached a cross-bar, from which are suspended two wires with a pearl at each end. Roman period. H P
- 9 GOLD EARRINGS, two pairs, small open rings of wire, possibly from a bronze cat. H P
- 10 NECKLACE, of pendants of gold and carnelian beads between them. H P
- 11 PENDANT, consisting of the head of a female, perhaps Medusa, carved in carnelian, set in a broad ornamental setting of solid gold, with a wide loop on the top. Koft. H. $1\frac{5}{8}$ in. H P
- 12 RECTANGULAR PENDANT, engraved with figures on four sides. Sardstone. H P
- 13 GOLD EARRINGS, a pair, in form of a convex circle, with a hole through the centre, beneath the fastener is a hollow to allow the lobe of the ear to enter it. D. $1\frac{5}{16}$ in. H P
- 14 GOLD BRACELET, of thick twisted wire, with an oriental onyx set in a massive gold case, which is secured to the bracelet by hinges, on the other side is the fastener. D. $2\frac{5}{8}$ in. H P
- 15 GOLD BRACELET, composed of thick twisted wire, the ends having wider twists which enable them to slide over the rest of the circle for taking on and off. Bubastis. D. $2\frac{1}{4}$ in. H P
- 16 GOLD EARRING, a griffin's head, decorated with filigree work. Alexandria. Ptolemaic period. L. $1\frac{1}{8}$ in. H P
- 17 GOLD EARRING, ornamented with a ram's head and a rosette on the forehead, then three large gold beads and a twist which ends with a hook, which attaches it to a loop in the mouth of the ram. Ptolemaic period. H P
- 18 GOLD FINGER RING, with sardstone setting. H P

- 19 GOLD FINGER RING, with a square, flat bezel of green jasper in solid setting ; upon one side Mut is engraved, and upon the other the emblem for "millions of years." H P
- 20 NECKLACE, of small gold beads, gold pendants, and carnelian utchats, &c. H P
- 21 TWO GOLD FIGURES OF HARPOCRATES, furnished with two loops behind for fixing on the dress. Alexandria. H. $1\frac{1}{4}$ in. H P
- 22 GOLD EARRING, or pendant, in the form of a fish ; plain reverse, with a piece of Amazon stone beneath the tail, a pearl on the side, and another pearl in front of its nose. Bubastis. L. $1\frac{3}{8}$ in. H P
- 23 GOLD FINGER RING, finished off at each end with an engraved spiral twist. Kourneh. H P
- 24 GOLD EARRINGS, a pair, composed of four rings welded together, the two central coils project beyond the others. Thebes. H P
- 25 GOLD CHAIN, composed of solid and very fine links. Alexandria. L. $8\frac{1}{2}$ in. H P
- 26 NECKLACE, of red carnelian beads, with gold pendants attached in the form of lotus flowers, hands, Bes, Tauer, a hawk, a fly, a fish and a crocodile. Thebes. H P

Tray B.

- 28 EIGHTEEN OBJECTS, including three engraved Scarabs, three gold Plates, portion of an Earring. *J. Travers Smith, Esq.*
- 29 A BRACELET, five RINGS, three CHAINS. K
- 30 A NECKLET with coptic cross and small pearl. F P
- 31 THREE MASKS. *W. L. Nash, Esq.*

- 32** TWENTY-TWO OBJECTS, including a Bracelet in stamped gold, a pair of Earrings, a Soul in gold, a figure of Bast, eight Scarabs mounted in gold, three Scarabs in gold rings, a Silver Ring.

E

Tray C.

- 33** A NECKLACE, composed of gold stamped drops, carnelian drops in form of lotus, and small beads.

M

- 34** A PAIR OF GOLD BRACELETS, twisted at the end.

W. Rome, Esq., F.S.A.

- 35** A BRACELET in the form of two snakes.

W. Rome, Esq., F.S.A.

- 36** GOLD NECKLACE, formed of a chain of thin wire, with circular medallion embossed with a head of Medusa, found at Tell Mogtâ in the Delta, Roman period.

Sir A. Wollaston Franks, K.C.B.

- 37** GOLD RING, with cartouche—Tahutmes IV.

Miss Brocklehurst.

- 38** GOLD RING, formed of a broad hoop, with cloisonné work, inlaid with pastes and representing ānchs and tats.

Sir A. Wollaston Franks, K.C.B.

- 39** PAIR OF GOLD EARRINGS, one end terminating with a ram's head, with beads of emerald, onyx and gold.

Lady Lampson.

- 40** GOLD RING, bearing the cartouche of Bast, Lady of Bast.

Lady Lampson.

- 41** PAIR OF EARRINGS, ornamented, in the form of palm capitals, pendants hanging from gold chain.

Lady Lampson.

- 42** SACRED EYE, in gold.

Lady Lampson.

- 43 GOLD HEART, enclosed in network of gold, probably the drop of an earring.

Lady Lampson.

- 44 GOLD NECKLACE, composed of nine Hathor heads, alternating with ten double lotus flowers.

Lady Lampson.

Tray D.

- 45 GOLD BRACELET, in form of a snake.
 46 GOLD RING, set with an amethyst.
 47 GOLD BRACELET, in form of a snake.
 48 GOLD RING, inscribed with Greek characters.
 49 GOLD BRACELET, of twisted wire, with two snake heads.
 50 TWO ORNAMENTS, in stamped gold.
 51 A GOLD RING, bearing representations of Bast on the bezel.
 52 A GOLD EARRING, with pearls.
 53 A NECKLET, composed of gold beads.
 54 A GOLD EARRING, with pearls.
 55 A GOLD SCARAB.
 56 A GOLD BRACELET, of twisted wire.
 57 A GOLD SCARAB.
 58 SMALL GOLD EARRING, with a winged Eros.
 59 A GOLD BRACELET, terminating in rams' heads.
 60 A GOLD BRACELET, with rectangular beads of emerald.

The above objects belong to H. Martyn Kennard, Esq.

- 61 A GOLD SOUL, the ornamentation in cloisonné work inlaid with lapis lazuli, red and white carnelian and emerald.

Count Tyszkiewicz.

- 62 ANOTHER GOLD SOUL, the same design and ornamentation.

Count Tyszkiewicz.

- 63 GOLD AMULET, representing the God Noum (Knouphis) seated on a lotus flower. XVIIIth Dynasty.

Count Tyszkiewicz.

- 64 A PAIR OF GOLD EARRINGS connected with a gold chain. Ornamented with rubies, garnets and emeralds, the drop in the form of a vase, on either side two pendants with beads in precious stones hanging from gold chains. (For description and illustrations of these jewels see *La Collection Tyszkiewicz, avec texte explicatif* par W. Fröhner.)

Count Tyszkiewicz.

- 65 A KOHL POT, in pale amethyst, surrounded by gold band, ornamented with lapis lazuli, on the lid a ruby, the Kohl sticks beside are of Hematite, mounted with gold.

Lady Lampson.

- 66 A NECKLET of thin gold wire chain, with Medusa's head.

K

Tray E.

- 67 A GOLD NECKLET, with beads of garnet and root emerald.

- 68 A PAIR OF GOLD BRACELETS, flattened, and the ends twisted.

- 69 A GOLD RING, open-work ornamentation.

- 70 A NECKLACE of carnelian, amethyst beads, gold pendants of hawks and uræi.

- 71 PAIR OF GOLD EARRINGS, the ends terminating in ram's head, beads of amethyst and emerald.

- 72 A GOLD BRACELET, the end terminating with the head and tail of a snake.

- 73 A GOLD SCARAB.

- 74 A PAIR OF BULBOUS-SHAPED GOLD EARRINGS.

- 75 AN EARRING, with two pearl drops.

- 76 A RING OF GOLD WIRE, terminating in snake heads.
- 77 A NECKLET, composed of a chain of gold wire, with a circular medallion bearing the effigy of a Roman Emperor.
- 78 A GOLD RING, set with carnelian, engraved in intaglio, with a seated Jupiter.
- 79 A PAIR OF EARRINGS, the pendants in pearls and amethysts hanging from golden chains.
- 80 A BAND OF ORNAMENT in stamped gold.
- 81 A GOLD BRACELET, twisted, the ends terminating in lions' heads.
- 82 A PAIR OF GOLD ORNAMENTS, composed each of two plain lobes and two ornamented lobes.
- 83 A GOLD NECKLET, with circular medallion, ornamentation open-work.
- 84 A RING OF TWISTED GOLD WIRE, the ends terminating in busts of Isis.
- 85 A GOLD NECKLACE, with circular medallion of Medusa's head.
- 86 A GOLD RING.
- 87 A PAIR OF NECKLETS in gold chain, with circular medallions in open-work.
- 88 A GOLD FIGURE of Bes.
- 89 A GOLD NECKLET, with circular medallion of Medusa's head.
- 90 A GOLD FIGURE of Eros, holding a cornucopia.
- 91 A GOLD FIGURE of Maat.
- 92 A PAIR OF GOLD EARRINGS and pearl pendants.
- 93 A GOLD SCORPION.
- 94 A PAIR OF GOLD EARRINGS, with gold pendants.
- 95 A CRYSTAL STIBIUM CASE, ebony stick, mounted in gold.

All in this Tray belong to H. Martyn Kennard, Esq.

Tray F.

- 96 A BAR OF GOLD.
- 97 A SCARAB, mounted in a ring, rim inlaid.
- 98 A PORTION OF A NECKLET of gold and amethyst beads, four drops in the shape of shells, three drops of carnelian and lapis lazuli.
- 99 A PLATE OF GOLD, cloisonné ornamentation, the inlay is missing.
- 100 A PIECE OF LAPIS LAZULI.
- 101 A LAPIS LAZULI SCARAB, set in a ring.
- 102 A GOLD COWRIE SHELL.
- 103 A PAIR OF GOLD LIONS.
- 104 A KNOT OF GOLD.
- 105 THE SQUARE OF GOLD CLOISONNÉ ORNAMENT, with the signs *netjer*, *ab* and *hetep* in the inside, the inlay of lapis lazuli and turquoise.
- 106 A LAPIS LAZULI SCARAB, set in a gold ring.
- 107 A TAT IN GOLD, inlaid with turquoise and red carnelian.
- 108 A PENDANT IN GOLD, inlaid with lapis lazuli and emeralds.
- 109 TWO STRINGS OF GOLD AND LAPIS LAZULI AND TURQUOISE BEADS.

The whole of the above are of the XIIth Dynasty.

M G

- 110 AN EARRING, twisted gold, one end terminating in the head of a gazelle.
- 111 THREE GOLD SCARABS. Two of the XIth Dynasty, the centre one of the XVIIIth Dynasty.
- 112 A GOLD EARRING, terminating in a gazelle head, and with beads of pearl and onyx.

M G

- 113** A GOLD EARRING.
- 114** THREE GOLD AMULETS, the centre representing Bes ; the plumes inlaid with red carnelian, turquoise and lapis lazuli ; the sides figures of Ta-urt.
- 115** A GOLD SCARAB. XVIIIth Dynasty.
- 116** A GOLD RING, engraved in intaglio, the head of Isis.
- 117** A NECKLET. Lapis lazuli beads ; the pendants in gold and lapis lazuli.
- 118** A NECKLACE. Red carnelian beads ; the pendants in gold, lapis lazuli and root emerald.

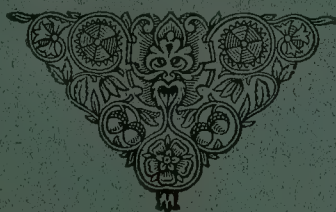
Nos. 113-118 belong to Mr. Henry Wallis.



Burlington Fine Arts Club.

CATALOGUE
OF
COLOURED
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INTRODUCTION.



HIS Exhibition is a sequel and complement of that of "Blue and White Oriental Porcelain," which took place last year, but it is confined entirely to Chinese porcelain (with some pieces of Chinese stoneware), as the ceramic wares of Japan are too various and important to be adequately represented in the present Collection. It is the hope of the Committee to devote a future Exhibition to Japanese pottery and porcelain.

This introduction is also a sequel to that of last year, and it therefore is unnecessary to enter again upon the history of the manufacture of porcelain in China, in general, or to the special class of "blue-and-white" in particular. So far as decoration is concerned, the present Exhibition begins where the other left off, viz., with pieces of "blue-and-white" to which a few other colours have been added—all under the glaze, and with a very few exceptions, all baked at the same time at the highest heat, or "grand feu." Examples of this kind will be found in Case K. It may, however, be well to repeat that the porcelain of China, of which the whole decoration is under the glaze, differs from that of all other countries, in that, as a rule, there is only one baking, the pieces being formed, decorated, and covered with glaze, before they are put into the furnace. Even in Japan the body (or biscuit) is baked before the decoration and glaze are added. The majority of colours, including all the enamels, will not stand the heat necessary to thoroughly vitrify hard natural porcelain, in China or elsewhere, so that, with the exception of pieces entirely decorated

under the glaze, and many (but not all) of the "self" or "single coloured" glazes (in which are included those variegated vases, which, according to Père d'Entrecolles (1722) are called by the Chinese *Yao Pen*, or transmutation vases, by the French "flambé," and by the English "splashed"); all the pieces here have been baked more than once. Sometimes the first baking will include the body, the underglaze colours, and the glaze, spaces being left for the addition of other colours over the glaze (there are many specimens of this in Cases A and B, and above them), sometimes only the body (or biscuit), both colour and glaze being baked afterwards at such lower temperature or temperatures as they will stand. Only an expert can tell how many firings have been necessary to complete some of the more elaborate pieces, but all can understand the simple distinction of colours above and colours below the glaze, and can therefore, usually, determine whether a piece has been fired more than once. Speaking therefore, generally, this exhibition differs from that of last year in two respects (1) the pieces are of many colours, and (2) they have been baked more than once.

They include plain white, which, when glazed and not meant to be decorated, is usually of an ivory tint with a soft satiny glaze, but the glaze is sometimes of a bluish- or greenish-grey tint, and at others the pieces are covered with an almost pure white opaque enamel. In the History of King-te-chin, different whites are described as, "of the moon," "of flour," and "of snow." Sometimes the paste is left unglazed, but of this class the Exhibition contains but one example, the beautiful little plaque, with landscape and figures in relief, belonging to Mr. Cock, which will be found in the small Case devoted to small pieces.

White was much employed for figures of divinities, lions, kyilins, and Buddhist utensils, like libation cups. The style and decoration of this class is generally sculptural, and often of a dignified severity. Mr. Stuart's perforated cups (Nos. 51

and 52) are fine specimens of the most delicate work. Other pieces are engraved with designs in the paste often not to be discerned till the piece is held to the light (see No. 252, Case G). Mr. Fisher lends a very elegant and dignified group of the goddess Kwan-yin (No. 541) (attended by a boy); the drapery being arranged in lines of the most refined calligraphic taste. Another figure of a holy personage is remarkable for its long moustache of some fibre inserted in holes made for it in the corners of the mouth, and for its purplish hand, which probably indicates that this member was separately modelled in different paste. That certain parts of the drapery of Mr. Fisher's group are faintly coloured may be due also to a similar cause.

The difficulty of assigning dates to pieces of Chinese porcelain is as great in the case of coloured ware as in that of "blue and white." The present Collection may contain a few pieces as old as the Sung Dynasty (990-1279), and at all events many of those contained in Case A have the characteristics of this period and are probably of great antiquity. Amongst these characteristics of antiquity are the weight and thickness of the pieces and their archaic shapes, as, for instance, Mr. Stuart's remarkable white vase of unusual hexagonal form, covered with dragons and clouds (No. 22), the two celadon dishes (Nos. 14 and 15), the "self" glazed bowls and bottles of pale blue and purple, and Mr. Mills' blue-green vase speckled with yellow (No. 3), his large buff jar (No. 30); and others are perhaps all as old or older.

In many cases, where the paste is entirely covered, it is difficult to tell whether a piece is true porcelain (*i.e.*, translucent) or opaque stoneware. Sometimes the unglazed portion of the foot shows distinctly that it is the latter, as, for instance, in Nos. 3 and 58. The Chinese make no distinction between the two, classing even enamels under the term used for porcelain. And it may here be mentioned that a confusion may arise in reading French works on ceramics

(the translation of the History of King-te-chin for example) from the use of "émail" to mean what we call "glaze." To the Ming or an earlier Dynasty may be assigned most if not all the contents of Cases A and B.

Amongst the most curious pieces to be found in these cases are a few in which the surface has been modelled so as to raise an edge round the decorative compartments, thus allowing several colours to be used without running into one another in the kiln, a device similar to that of *cloissons* in enamel (See Nos. 37, 38, 40, 41 and 74). This process is somewhat converse to that in which raised decorations are made by the application of slip to the smooth surface of the vessels. Amongst those in Case K are two very unusual jars (Nos. 468 and 469) with sprays of prunus in relief on a blue ground, and a teapot with delicately modelled white flowers on brown (No. 471). Near these are examples of vases decorated with nearly all the underglaze colours, blue, céladon, maroon, liver, brown, &c. Some of them are also decorated with slip like the beautiful vase (No. 484) and the bottles (No. 478 and 480), the latter of which, like No. 467, is an example of blue decoration covered by a lighter blue glaze.

In no class of porcelain is the supremacy of the Chinese more complete than in that of the single coloured glazes. They have been the object of imitation during the last four centuries in all quarters of Europe and elsewhere, but not even the Japanese have been able to attain the rich, pure, and vibrating colours of the finest Chinese reds and blues and greens and yellows. Probably, the most celebrated of all these colours is that named by the French "*sang de bœuf*." A rich red colour shoaling at the neck into blue and paling in the light to a clotted blood colour, is sometimes called by this name, and would seem to be the nearest approach to the description, but the term is usually employed rather to a class of rich reds, and the finest "*sang de bœuf*" is of a rich wine colour, clear almost as a ruby,

and deepening to the hue of brown sherry. The examples in the Exhibition which nearest approach perfection are Mr. Manchester's bowl (No. 271), and Mr. Davies' splendid jar (No. 217). Of a more crimson hue are the fine fungus lent by Mr. Griffith (No. 226), Mr. Manchester's bottle (No. 228), Mr. Read's jar (No. 193) and several others. Belonging to a kindred family, but more clouded, are the liver colours, pale and dark, and what is known as "peach colour." Of these there are many varieties, from a purplish brown to a purplish pink. See Nos. 49, 50, 199, 203, 208, 215, 278, 484, 488, 492, &c.

The Chinese themselves have searched for comparisons to denote their rich series of tints. Amongst their most curious names are—mule's liver, horse's lungs, flower of the Japanese pear-tree, green of oil, violet of the ambergris, and dead-leaf (red and yellow). The three Imperial colours of the later dynasties are: 1. Yellow of the eel; 2. Green of serpents' skin; 3. Spotted or mottled with yellow. Other famous colours are—Céladon, the oldest of all, and, doubtless, an imitation of pale sea-green jade—turquoise, bronze, black, apple-green, brown, coffee, deep blue purple, peacock blue, and coral. They are not, however, all of the same antiquity; several were probably not invented till the 18th century, nor, perhaps, are all obtained in "self" glazes.

Some of the finest examples of the self glazes, other than red, in the present collection, are Mr. Willoughby Loudon's pale-blue double-fish vases (Nos. 206 and 207); Mr. Whitehead's bronze jar (No. 219); Mr. Cope's turquoise match stand (No. 246), and Mr. Cock's "small and early" specimen of the same colour (No. 282), and the splashed vases (Nos. 211 and 213). Of yellow, there is great variety from the full and strong tone of the remarkable dish (No. 450), and deep mustard of a bottle in the small case, to the delicate primrose of the eggshell bottle (No. 347), and Mr. Marlay's pale sulphur tripod (No. 194). Sometimes it is seen with blue (No. 391), or liver (No. 444), or green (No. 449); but it is impossible to call attention

to all of the fine or interesting specimens of this and other "single" colours, but, as they are not so much "in evidence" as most of the pieces, I would call attention to Mr. Boughton's bowl with deep transparent blue glaze (No. 439), and Sir Samuel Montagu's coral bowl (No. 266), decorated with gold, and mounted as a tazza, in old English Elizabethan silvergilt. It may be remarked of many of these colours that they are intentional imitations of various substances, and of the style of objects made in the substances imitated. Among the pretty collection of snuff-bottles (small case), principally lent by Mr. Huish and Mr. Cock, will be found one apparently cut out of red lacquer (a substance which, itself, was probably made to imitate coral or red jade), and another apparently carved of turquoise. The bronze objects imitate not only the appearance but the manufacture of the metal, the bamboo (No. 251) not only the colour but the substance of the cane. It is the same with ivory, and no example of this taste in the Collection is more curious and convincing than the little coffer which imitates, almost to deception, the colour, the polish and the fashion of an object ground out of deep green jade (No. 472).

The bulk of the Exhibition is, however, composed of those elaborately decorated polychrome wares, which, commencing probably in the Ming Dynasty, have been repeated with modifications to the present day. Wares which depend for their beauty on the employment of the most choice enamels and the most intricate designs. They are of many classes and include the two families, so called by M. Jacquemart, the *famille verte* and the *famille rose*, and those dainty and delicate objects which, on account of their extreme thinness, are called "eggshell" china. The *famille verte*, so named from the prevalence of a beautiful and lively green enamel, was produced under the Mings (the earliest specimens of it here are probably Nos. 56 and 57) but continued later, especially during the period Kang-he (1661-1722), the *famille rose*, distinguished by a

ruby-like transparent enamel into whose composition gold is said to enter, and by a variety of other enamels, mostly opaque, among which a pale pink is prominent.

China as thin as egg-shells is said to have been produced in the Yung-Lo period (1403-1425), but the beautifully decorated ware generally known as egg-shell china is a successor and ally of the *famille rose*, and is remarkable, not only for its thinness but for the gem-like quality of its enamels, the number and intricacy of its diapers and borders, and the dainty finish of its painting. "This beautiful ware, 'according to Sir Wollaston Franks,' is probably not anterior to the last century."

These wares as well as the pieces of powder-blue decorated with coloured panels on a white ground (see shelf in Case J), appeal so directly to the "æsthetic," sense, that they scarcely need any introduction. Cases C and D are mainly occupied by the *famille verte*, and amongst the most remarkable pieces are the two elegant vases with a pale (Naples) yellow ground (Nos. 113 and 116), the vase (No. 115), the jug (No. 108) and the stand (No. 123), remarkable for their brilliant green enamel, and the rarely-decorated vase (No. 117) with its exquisite tangle of birds and flowers. The fine bottle, with its beautifully-drawn birds (No. 93), and the very curious libation cup with monkey handles (No. 86), are among other objects in Case C which should not be missed. Closely allied to this family are those pieces in which the green is heightened by a ground of black enamel, some magnificent specimens of which, and of black enamel alone, have been lent by Mr. Salting, Mr. Davies, Mr. Alexander and Mr. Louis Huth, whose bottle (No. 378), decorated with a white floral pattern on a black ground, has the reputation of being unique (see Case I). Among the smaller objects in Case J is a very pretty lotus saucer, lent by Mr. Mills (No. 420).

Of the *famille rose* class, the finest in point of colour is Mr. Davies' barber's basin (No. 150), but there are several other fine pieces of this class in Case E, some of which are remarkable for other reasons besides colour. Another barber's basin (No. 163), illustrates well the transition from the green to the rose family; the two teapots with kylins (Nos. 156 and 157) are very rare and curious; the radiated dish with the eight Immortals (No. 149) is of singular elegance; and Mr. Willett's double bottle with pink thorn blossom on a green ground is another of those pieces in the Collection to which it would be hard to find a fellow (No. 172).

Of the "egg-shell," perhaps, even less need be said, but the two vases (Nos. 325 and 326) have some claim to historical importance, as one of them is figured in Marryatt's "Pottery and Porcelain," and between them there is a plate or large saucer lent by Mr. Stuart (No. 327) which is painted in an unusually pictorial manner, and with great delicacy. Of those painted with figures none are more graceful in design and drawn with more skill and refinement than two which are hanging on the wall in circular frames (Nos. 542 and 543). Another rare and interesting piece of this fairy-like ware is the perforated globe (No. 324), which is intended for a lamp, and may be compared with another larger and very interesting perforated globe in Case C (No. 96) which was probably designed for an incense burner.

Not the least interesting result of the Exhibition as a whole is the testimony it bears to the expansion of the porcelain trade of China in the East as well as the West. Most of the objects here, especially the highly decorated and exquisitely finished pieces, were no doubt made for the Western markets, and though we are well aware how much they have been imitated in Europe, it will be new to some that those flat backed cisterns with basin beneath, which were made at Rouen, Moustiers, and other places, are, not only in decoration, but design, founded upon a Chinese original. This

however, appears probable from the one old example of this familiar object which is lent by Mr. Willoughby Loudon (No. 68); and, as to Japan, we have in such bowls as No. 367 and 535, the origin of all the earlier ware imported into Europe from Japan, and known familiarly as "Old Jap;" in Mr. Salting's bottle (No. 418) the origin of the well-known red ware of Kaga, though much more beautiful in colour and paste; and in Nos. 42 to 47, what is doubtless the model in colour and decoration of one well-known species of Kutani pottery. In the bowl (No. 497) the market of Persia is suggested; in the bandanna-like pot (No. 64), and the peacock-blue vase (No. 60) that of India; while in Case E, on the bottom shelf, is a little group of richly coloured and elaborately modelled pieces, evidently designed to suit the peculiar fancy of the Siamese (Nos. 179 to 182).

Amongst other specimens which have not been mentioned should be noted the very large and fine vase with landscapes in panels, lent by Mr. Arkwright (No. 396), Mr. Salting's curious tray in compartments (No. 65) with its very spirited figures, the early piece of perforated turquoise with pale yellow figures (No. 39), the strange archaic square bottle with figures and black enamel (No. 58), and the brush stands (Nos. 91 and 118).

COSMO MONKHOUSE.



The thanks of the Committee of the Club are due to the Right Honourable the Lords of the Committee of Council on Education, for kindly permitting the use of such of the wood blocks of the *Marks* included in Sir A. Wollaston Franks' Catalogue as were applicable to the present Exhibition.



CATALOGUE.

THE present Exhibition consists of Chinese Porcelain, other than "Blue and White" an Exhibition of which was held last year. As whole coloured pieces are made a prominent part of the Exhibition, and as these are sometimes entirely covered with the glaze, it was agreed by the Committee to admit specimens not made of true porcelain, where the general character is not altered by reason of the material employed as the foundation of the decoration.

As to the Division of the Cases, it was agreed that CASES A and B should contain only Archaic pieces, i.e., those made in the Sung and Ming Dynasties, irrespective of their mode of decoration, and that they, as far as was compatible with the limited available space, should show the various modes of decoration in use between A.D. 960, when the Sung Dynasty began, and 1647, when the Ming Dynasty ended. Some few pieces equally old may, however, be found in some of the other Cases under their special classes.

CASES C and D were allotted to the Porcelain generally known as "Famille Verte," principally made during the 61 years of Kang-he's reign, 1661-1722, though some may be a little earlier, and others may have been made soon after the termination of this reign, though retaining the characteristics of it. CASE I (opposite the fireplace, and the centre of that side of the room) principally contains what is known as "Black Enamel Porcelain," the best specimens of which are contemporaneous with the "Famille Verte" pieces in Cases C and D.

CASE E, in point of date, follows these ; it contains what is known as "Famille Rose," also some "Graviata Ware," and some few pieces made in China for the Siamese.

CASES F and G contain whole coloured pieces, where the colour is mixed with the glaze, instead of being under it (as in Blue and White porcelain, and as some of the pieces in Case K) or enamelled over it, as in the two classes of "Famille Verte" and "Famille Rose." These coloured céladons (for all pieces so decorated are known as céladons, irrespective of colour) are arranged with a view to decoration, quite independently of dates. Some are probably very early and others comparatively of modern date.

CASE H, in point of date, is a continuation of Case F, "Famille Rose"; but most of the pieces in H are eggshell, or of quasi eggshell quality. Though occasionally it was made at earlier dates, it was not till the reigns of Yung-Ching, 1723-1736, and Keen-Lung, 1736-1795, that it became popular and a subject of export to Europe. One Lantern, No. 324A, of finest eggshell, is "Famille Verte," and probably of the Kang-he date, 1661-1722.

CASE J is rather miscellaneous, containing later examples of "Black Enamel Porcelain," as some of it was made during the "Famille Rose" period, and one shelf is dedicated to powdered blue with coloured panels. This was made as early as the 16th century, and through the 17th, possibly even later, without much variation in style; but seldom bears date marks.

CASE K contains specimens which show European influence, such as the so-called "Jesuit China," Heraldic China, and China partly decorated at Lowestoft. Also some exceptional modes of decoration, such as "White Slip" or "Engobe," also colours entirely under the glaze, as is the case with certain iron reds, and shades of liver-colour, used either in addition to blue, or separately, as the sole decoration. Some good examples are shown of these.

There is also a small Case at the end of the room, which contains Snuff Bottles, and other very small specimens, which it was thought better to place separately.



Cases A and B.

Containing early pieces, all believed to be of the SUNG and MING Dynasties (Sung, A.D. 960 to 1279, and Ming, A.D. 1368 to 1647). These pieces are put together as specimens of archaic character, irrespective of the particular methods of their decoration; other pieces of early date occur in the other Cases under the respective classifications into which they are divided, irrespective of dates.

Case A—First Division.

Top Shelf.

- 1 A GOURD-SHAPED BOTTLE, with triple neck, lavender blue glaze. Crackled, with tinges of pink red showing in places. The design consists of a cord passed round the middle, and tied in a bow. (H. $7\frac{1}{4}$ in.)

Mark of three straight lines impressed in the paste on the neck.
Sung Dynasty.

Lent by Mr. G. R. Davies.

- 2 GLOBULAR VASE IN SHAPE OF POMEGRANATE, apparently cut down and the edges covered with metal. The body is in five divisions like a melon. The glaze is straw coloured, with a greenish tinge. Crackled, with threads of red down the divisions, and splashed round the base. Probably early Ming in date. (H. 6 in.)

Lent by Mr. Val. C. Prinsep, R.A.

- 3 A SQUAT VASE, wide flanged lip. The glaze of blue green, specked with yellow over a reddish stone ware. (H. 10 in.)

Mark: "Koh Ming Tchiang-chi," impressed in paste. Said to be the name of the maker, who lived in the Sung Dynasty.

Pl. I., fig 1.

Lent by Mr. R. Mills.

- 4 GLOBULAR VASE, with small mouth. Apple-green celadon. Crackled. White inside. Ming Dynasty. (H. 7 in.)

Lent by Mr. G. R. Davies.

- 5 FLAT BASIN. Spreading at top. Sang de bœuf glaze. The bottom green and crackled. Ming Dynasty. (H. $3\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

Middle Shelf—1st Division.

- 6** VASE, of pale green celadon. Crackled, and apparently some cracks filled in with gilding in china. Sung Dynasty. (H. $9\frac{3}{4}$ in.)

Lent by Mr. C. A. Whitehead.

- 7** FLAT BOWL. Pale lavender glaze. Crackled over brown stone ware, the glaze very thick and fat. Sung Dynasty. (H. 3 in.)

Lent by Mr. G. R. Davies.

- 8** SMALL BOTTLE. Same colour and material. Crackled. Sung Dynasty. (H. $4\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

- 9** SMALL VESSEL. Crackled. Paler lavender than last, with splashes of violet. Sung Dynasty.

Lent by Mr. G. R. Davies.

- 10** GLOBULAR JAR. Camellia-green outside. Greyish white inside. Both crackled. Ming Dynasty. (H. $8\frac{3}{4}$ in.)

Lent by Mr. G. R. Davies.

- 11** FLAT BOWL. Sang du bœuf and lavender glazes in patches. Crackled. Sung Dynasty. (H. $3\frac{1}{4}$ in.)

Lent by Mr. G. R. Davies.

- 12** FLAT-SHAPED JAR. In four melon-shaped divisions. Puce colour and lavender glazes in patches, the latter only crackled. (H. $6\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

- 13** BOTTLE. Greenish celadon, with conventional lotus decoration impressed in paste. Sung Dynasty. (H. 12 in.)

Lent by Mr. C. A. Whitehead.

Bottom Shelf—1st Division.

- 14 & 15** PAIR OF FLAT DISHES. Green celadon, flower decoration impressed in paste, decussated edges, and the under side fluted. Sung Dynasty. (D. 11 in.)

Lent by Mrs. Lang.

- 16 STATUETTE, of probably a Buddhist Sage. White crackled thick porcelain, tending to brown in places, and the right hand puce coloured—left hand being concealed under the robes. Formerly in Dr. Bushell's Collection in Pekin. (H. 14 in.)

N.B.—A manufactory of "pe-tse"—pure white porcelain—is known to have existed in Te-hwa under the Ming Dynasty.

Lent by Mr. C. A. Whitehead.

Case A—Second Division.

Top Shelf.

- 17 CACHE-POT, decorated in colours. The blue under the glaze, and the other colours partly enamelled and partly painted over the glaze. Decoration, four-clawed dragons and balls intermixed with the symbols and clouds. Ming. (H. 6¼ in.)

Lent by Mr. J. Annan Bryce.

- 18 & 19 PAIR OF VESSELS, with spout and lid. The handles formed by kyilins, in one the male kylin with the crystal ball, and in the other the female with a cub. Black enamel with green, yellow and red decoration. Early famille verte. Ming. (H. 9 in.)

Lent by Mr. W. H. Cope.

- 20 SQUAT BOTTLE. Four-clawed dragon in the air, and in the water below the Carp endeavouring to ascend; the reward of his succeeding being that he himself becomes a dragon. Clouds, &c., displaying various colours in enamel. Ming. (H. 8 in.)

Lent by Mr. R. Mills.

- 21 NEARLY CYLINDRICAL, WIDE-MOUTHED JAR. Blue under glaze, with yellow horse and dun horse, &c. Persian in character. Ming piece. (H. 8 in.)

Lent by Mr. R. Mills.

Middle Shelf—2nd Division.

- 22 FLAT-SIDED HEXAGONAL VASE, with handles. Greek key pattern top and bottom. Dragons and clouds on sides, all impressed in paste, which is entirely covered with a delicate creamy glaze of uniform hue. Sung Dynasty. (H. 12½ in.)

Lent by Mr. W. J. Stuart.

- 23** SMALL APPLE-GREEN VASE. Crackled. Ming. (H. $4\frac{1}{4}$ in.)
Lent by Mr. G. R. Davies.
- 24** BOTTLE. Small neck, slightly flanged, fleur de pêche glaze. (H. $9\frac{1}{2}$ in.)
Mark: Seu-en-tih in blue under glaze. 1426-1436.
Pl. I., fig. 2. *Lent by Mr. G. R. Davies.*
- 25** GLOBULAR JAR. Brilliant camellia-green, crackled. (H. 9 in.)
Lent by Mr. W. Arkwright.
- 26** SMALL PALE CÉLADON BOTTLE, elephant handles. Slight streaks of peach colour. (H. 4 in.)
Lent by Mr. G. R. Davies.
- 27** SQUARE BOTTLE, with prunus, pæony, lotus, and chrysanthemum on the four sides, symbolising the four seasons. Each side with a border in blue under glaze; inside, a green and yellow border enamelled over the glaze. An early Ming piece. (H. 11 in.)
Lent by Mr. R. Mills.
- 28** BEAKER, of brilliant green glaze over the figures which are in very dark green or black. Glaze very iridescent. The subject is the Sixteen Arhats, Buddhist Divinities, of whom the following condensed account is to be found in Anderson's British Museum Catalogue in much fuller form, p. 46.
The 16 Arhats are to be found in the Chinese Buddhist Tripitaka. The modern Chinese have increased the number to 18, but two (6 and 10) are constantly represented apart from the others on account of the Tiger and Dragon, which are their attributes.
1. PIN TU LO POH LO TO SHÖ, represented as an old man on a rock on the seashore, tablets and fly brush.
 2. CHIA NOH CHIA FA T'SHO, seated on a priestly chair, with a fly brush in his hand.
 3. POH LI TO SHÖ, with MS. scroll; an attendant with a gong accompanies him.
 4. SU PIN SHO is seated on a mat, his hands on his knees.
 5. NOH CHÜ NA on a priest's chair, and a rosary in his hand.
 6. POH-SHO-LO on a rock; a crouching tiger by his side.
 7. CHIA LI CHIA on a rock; a scroll in his hand.
 8. FA SHÖ LO FO SHO LO; on a stool; a knotted staff in his hand.

9. SHU POH CHIA. In chair before a lotus pedestal ; sometimes a lion with him.
10. PAN SHO CHIA, on a rock, with a gem which a crouching dragon endeavours to get from him.
11. LA HU LA. His hands folded before a lotus pedestal.
12. NA CHIÈ SI NA, with a begging bowl, from which flowing water ascends.
13. YIN CHIÈ SHO, with Buddhist sceptre; a staff capped with fish carried by an attendant.
14. FA NA PHO STY. Before a vase with peach branch, without leaves.
15. O SH' TO. A staff. Vase with pæonies before him.
16. CHU SHU PAN SHO CHIA, with a fly brush and seated on a mat.

(H. of Beaker, 11½ in.)

The Artist's signature on a gourd above the figures.

Lent by Mr. W. Arkwright.

Bottom Shelf—2nd Division.

- 29 BOTTLE. Almond and prunus enamelled in colours, intermixed with rich blue under the glaze, and a net-work of red ornamentation painted over the glaze. An early Ming piece. (H. 15¼ in.)

Mark: Hung-che, 1488-1506.

Pl. I., fig. 4.

Lent by Mr. H. Virtue Tebbs.

- 30 BARREL-SHAPED VASE of *feuille morte* crackled celadon, with concentric ribbing, deep brown on collar round neck and base, and on two small lions' heads in place for handles. Ming. (H. 11 in.)

Lent by Mr. R. Mills.

- 31 VASE, with flanged mouth. White porcelain, with delicate clouds indented in paste and four-clawed dragons recessed in the paste and filled with brilliant green enamel. (H. 16 in.)

Mark: Hung-che, 1488-1506.

Pl. I., fig. 4.

Lent by Mr. H. Virtue Tebbs.

Case B.—First Division.

Top Shelf.

- 32 & 33** TWO JARS AND COVERS. With the characteristic Ming decoration of blue under glaze, intermixed with palm trees in green enamel, with figures in various colours. (H. 9 in.)

Lent by Mr. R. Mills.

- 34 & 35** PAIR OF DOUBLE GOURD BOTTLES. Decoration principally in red and green, five-clawed dragons and balls, decoration in the style of Kea-tsing, 1522-1567, but no mark. (H. 8½ in.)

Pl. I., fig. 6.

Lent by Mr. Alfred Cock, Q.C.

- 36** SQUAT, FOUR-SIDED JAR. Similar decoration and style. (H. 6½ in.)

Mark: Kea-tsing, 1522-1567.

Pl. I., fig. 6.

Lent by Mr. R. Mills.

Middle Shelf—1st Division.

- 37 & 38** PAIR OF WIDE-MOUTHED JARS, with handles on neck and loose rings. Most of the body covered with blue glaze, over white unglazed porcelain—five-clawed dragons and clouds left in white, with traces of having been once nearly entirely gilt. The rings on handles unglazed white porcelain. (H. 11 in.)

Mark: Kea-tsing, round the mouth, 1522-1567.

Pl. I., fig. 6.

Lent by Mrs. Edward Bloxam.

- 39** A SOMEWHAT SIMILAR VASE, with small mouth, in various-coloured glazes and perforated. Some figures on one side, left with unglazed surface.

No mark, but apparently the same date as last. (H. 11 in.)

Lent by Mr. W. J. Stuart.

- 40** A FOUR-SIDED VASE. With handles on neck. Similar ware, deep blue glaze ground, with fungus, lotus and symbols in green and buff glazes. (H. 12 in.)

Lent by Mr. Val. C. Prinsep, R.A.

- 41 A VASE with small mouth. Similar in style, but more delicately finished. Five-clawed dragons with the conventional clouds and waves, and lappets with lotus, &c., in different glazes round the shoulder. (H. 11½ in.)

Lent by Mr. Val. C. Prinsep, R.A.

These specimens are all apparently of the date of Kea-tsing (A.D. 1522-1567). They are said to have been slightly baked before the various glazes were applied, ridges outlining the designs having been first made in the soft clay. The different glazes were then applied in a semi-fluid state, within the outlined divisions, and the vessel then was baked finally. A sort of stone ware seems to have been generally employed as the basis, instead of porcelain, except in the small delicate pieces.

Bottom Shelf—1st Division.

- 42 HEXAGONAL VASE AND COVER. The sides covered with palm leaves represented as being kept in their places by a band decorated with blossoms in black. Rich green glazes, with pale yellow and mouse colour and a little black, compose the decoration. The cover pale yellow and green, and the knob mouse colour. The body of the vase is hard white porcelain. Early Ming. (H. 9½ in.)

Lent by Mr. R. Mills.

- 43 A BOWL. The ground, inside and out, a pale plum colour glaze, highly iridescent. The outside decorated with Chrysanthemums, in yellow and white, and the Fong-hoa bird in yellow and green, and the inside with same yellow flowers and lotus in white. (H. 3¾ in.)

Mark: Kea-tsing, 1522-1567.

Pl. I., fig. 6.

Lent by Mr. R. Mills.

- 44 SQUAT JAR. No cover. Material, white porcelain, principally covered with apple-green glaze, divided into panels, with five-clawed dragons, lotus and other flowers, and the sacred symbols all in yellow. (H. 7 in.)

Mark: Ching-hwa, 1465-1488.

Pl. I., fig. 3.

Lent by Mr. G. Salting.

- 45 CUP. Decorated inside and out in deep green glaze, with black lines symbolising waves, and horses in yellow, prunus blossoms and Artemisia leaves and shell and other symbols in white and mouse colour. (H. 2½ in.)

Lent by Mr. W. J. Stuart.

- 46 & 47** PAIR OF SAUCER-SHAPED PLATES. Similar decoration inside and at back, formerly in Mr. Bohn's Collection and afterwards in Mr. Val. C. Prinsep's Collection. (D. $8\frac{1}{4}$ in.)

Lent by Mr. R. Mills.

45, 46 & 47 All Ming specimens of early "famille verte."

Case B—Second Division.

Top Shelf.

- 48** AN OVIFORM JAR. Small mouth, flanged, yellow glaze ground, with two ladies and a boy in green and brown. (H. 9 in.)
A Ming piece of fine quality.
Mark: A double ring in brown.

Lent by Mr. G. Salting.

- 49** A BOWL. Slightly flanged and partly crackled. Four fishes in brown outside, and four fishes inside, in brown and green and other colours.
A rich border round the top, inside, of deep green waves and red prunus blossoms. (H. $4\frac{3}{4}$ in.)

Mark: Ching-tih, 1506-1522.

Pl. I., fig. 5.

Lent by Mr. G. Salting.

- 50** A CYLINDRICAL POT FOR BRUSHES. A greyish celadon, with fishes in brown, slightly raised. (H. $6\frac{1}{2}$ in.)

Mark: Seu-en-tih, 1426-1436; inside, double ring in blue.

Pl. I., fig. 2.

Lent by Mr. G. Salting.

- 51** A VERY DELICATELY PERFORATED CUP, in white porcelain, with formal Greek pattern impressed round the base. Ming. (H. $2\frac{1}{4}$ in.)

Lent by Mr. W. J. Stuart.

- 52** SOMEWHAT SIMILAR CUP. Five circular panels interrupt the perforated pattern, and on them the God of Longevity and the Eight Immortals; two on each panel. Ming. (H. $2\frac{1}{4}$ in.)

N.B.—For description of the Eight Immortals, see No. 96, in Case C.

Lent by Mr. W. J. Stuart.

- 53 & 54** TWO SAUCER PLATES, decorated with six conventionalised chrysanthemum blossoms in blue, brown and green enamel, and red paint with green enamel leaves and stalks, and formal hexagonal pattern border, with the symbols round the upper edge. Ming. (D. $8\frac{1}{2}$ in.)

Lent by Mr. R. Mills.

Middle Shelf—2nd Division.

- 55** A FOUR-SIDED VASE, with mask handles on two sides, and landscape and flowers and birds on the other sides, a deep green border down each corner, and blue under the glaze on the mouth. The other decoration in enamel and in relief; below the handles are dragons with floriated tails. Early Ming. (H. $7\frac{3}{4}$ in.)

Lent by Mr. G. R. Davies.

- 56** HEXAGONAL VASE AND COVER. Yellow glaze ground, with white hawthorn, and dun coloured pæony, and green almond sprays and birds.

Sacred symbols round neck and cover. A Ming famille verte piece. (H. $12\frac{1}{2}$ in.)

Lent by Mr. W. J. Stuart.

- 57** SIMILAR VASE AND COVER, only in deep green glaze decoration similar to Nos. 50 and 51. (H. $12\frac{1}{2}$ in.)

Lent by Mr. G. Salting.

- 58** (In centre of two last.) HEXAGONAL BRUSH POT. Covered with thick black glaze and the Eight Immortals on the sides. A very early Ming piece or (See No. 96, Case C) possibly Sung. (H. $10\frac{1}{2}$ in.)

Lent by Mr. C. A. Whitehead.

- 59** YELLOW BOTTLE. With flanged neck. Deep yellow glaze, with five-clawed dragons and clouds impressed in paste, under the glaze. There originally were handles at side of neck. (H. 13 in.)

Mark: Ching-tih, 1506-1522.

Pl. I., fig. 5.

Lent by Mr. R. Mills.

Bottom Shelf—2nd Division.

- 60** OVIFORM VASE OR BOTTLE. Small mouth. pencilled decoration of conventional pæonies round the body and over all a turquoise glaze, with very small crackle. The material a dark stone ware. Ming. (H. 10 in.)

Lent by Mr. G. Salting.

- 61 & 62** PAIR OF BEAKERS. Deep blue under the glaze and rich colours enamelled over it. Palm trees and pomegranates and three figures with banners, &c. Ming. (H. 10 $\frac{1}{4}$ in.)

Lent by Mr. G. H. Boughton, R.A.

- 63** DEEP DISH. Two ladies in summer-house and a nurse with two children. Colours much the same as the last, only the blue is enamelled over the glaze instead of being painted under it. Diaper round the edge interrupted by six panels with balls, mirrors and other sacred symbols. (D. 14 $\frac{3}{4}$ in.)

Mark: An artemisia leaf, inside double ring.

Pl. IV., fig. 20.

Lent by Mr. Willoughby Loudon.

- 64** SQUAT VASE. Large mouth. Decorated with five-clawed dragons, clouds, &c., all in red and yellow glazes. (H. 5 $\frac{1}{2}$ in.)

Mark: Kea-tsing, 1522-1567.

Pl. I., fig. 6.

Lent by Mr. R. Mills.

- 65** SQUARE SWEETMEAT-BOX, on four feet, with divisions. Decorated inside and out with deep red ground, the outside with figures, and inside with peaches and citrons, pomegranates, and other fruits, enamelled in various colours. The top edges gilt.

A piece of unknown characteristics, but pronounced by various experts to be Chinese of an early date. (H. 2 $\frac{1}{2}$ in.)

Lent by Mr. G. Salting.

- 66** OBLONG BOX, with lid. Decorated throughout with diapers in green and yellow, with the Swastika in each diaper. Five circular Longevity symbols on lid, one blue and four red, and each side with white panel on which the sacred symbols are enamelled in various colours. Famille verte, probably late Ming. (H. 2 $\frac{3}{4}$ in.)

Lent by Mr. G. Salting.

- 67** SMALL OPEN CIRCULAR VASE. Brilliant myrtle-green glaze. Crackled. (H. 2 $\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

Top of Cases A and B.

The nine pieces ranging as a garniture throughout.

- 68 (In the centre of the two Cases.) A FLAT-BACKED CISTERN. Made to hang against the wall, with cover, and metal cock on a carved wood stand, and a flat dish or basin standing in front, both fluted. Decorated with crabs and various fishes and bird in deep rich colours. Early famille verte. Ming Dynasty. (Total H. 24 in.)

Lent by Mr. Willoughby Loudon.

- 69 & 70 TWO CYLINDRICAL JARS. Decorated with rich blue patches under the glaze, and pæonies, birds, &c., enamelled in various colours over a small diaper ground painted in red. (H. 15 in.)

Lent by Mr. W. J. Stuart.

- 71 JAR AND COVER. With figures in usual Ming style of decoration. (H. 15 in.)

Lent by Mr. G. H. Boughton, R.A.

- 72 JAR AND COVER. Very similar in style. (H. 15 in.)

Lent by Mr. J. Annan Bryce.

- 73 CYLINDRICAL JAR. Decorated with four-clawed dragon in green enamel, and clouds, &c., in various colours. Ming. (H. 17 in.)

Lent by Mr. S. E. Kennedy.

- 74 VASE, with long flanged neck, and handles on sides. Decorated with flowers in various coloured glazes, in divisions on black ground. Similar in style to Nos. 34, 35, 37, 38, 39, 40, and 41, in Case B. (H. 17 in.)

Lent by Mr. C. A. Whitehead.

- 75 & 76 TWO BEAKERS, each divided in centre by band, the upper parts of each richly covered with figure subjects and the middle and lower divisions with sprays of flowers. Ming. (H. 16 in.)

Lent by Mr. J. Annan Bryce.

Cases C and D.

Contain pieces of the "Famille Verte." The porcelain so denominated was made in the latter part of the Ming Dynasty, green being the dynastic colour, but carried to greater perfection by Kang-he, the second Emperor in the Tai Tsing Dynasty, who paid much attention to the porcelain factories, and gave out many Ming pieces as examples for emulation and imitation. Thus the "famille verte" was still in vogue all through his reign, notwithstanding that the Dynastic colour had been changed to yellow. Probably the most beautiful and exquisite pieces were made during this reign, still retaining many of the characteristics of the Ming period, but carrying the execution further and showing a refined finish even in the large pieces not known before. Many pieces made in this reign bear the early date marks of two centuries before, not so much from any fraudulent motive, but because, having had the earlier specimens before them as examples for imitation, they naïvely added the date marks which these pieces bore. The real period, however, is generally betrayed by some arrangement of colours more or less characteristic of the real date.

Case C.

Top Shelf.

77 & 78 PAIR OF JARS with small mouths. The subject—Some Courtiers offering gifts to an Emperor. Beautiful specimens of the "famille verte" decoration. (H. 12½ in.)

Mark: A Cycle date. Sin-se Nien-chi. "In the 18th year this was made."

Pl. III., fig. 16.

Lent by Mr. G. Salting.

N.B.—The Cycles were periods of 60 years, and date from B.C. 2637. The present Cycle being the 76th, and having begun A.D. 1864. In porcelain the year of the Cycle alone is generally given, and the number of the Cycle not given, leaving this latter and more important date to be arrived at by the style of the decoration and other circumstances.

In this case, the style pretty clearly indicates "Kang-he." The Cycle marks were popular with that Emperor, he alone having reigned a complete Cycle, viz., from A.D. 1661 to 1722. So that the 18th year of his Cycle would be A.D. 1679, which is probably the date intended.

Compare Sir A. Wollaston Franks' Catalogue, 2nd ed., p. 208; Mayer's "Chinese Readers' Manual," p. 363; Hooper and Phillips' "Marks," last ed., p. 190; and Jacquemart and Le Blants' "Histoire de la Porcelaine," original ed., 1862, p. 159.

- 79** OVIFORM VASE. Peau d'orange texture for the white ground, and three Deities Lao-tsze, the God of Longevity, with the pine and fungus as emblems, and also other Divinities round the vase, all in high relief and various colours, but the border round the neck and the tones used all through, show that it belongs to the famille verte class. (H. 13 in.)
Lent by Mr. G. Salting.
- 80 & 81** PAIR OF PLATES. Wavy edges. Dancing boy with wreaths of Lotus in brilliant enamel in centre, and a border of red and white scrolls with touches of gilding in places. (D. $8\frac{1}{2}$ in.)
A seal *Mark* inside double ring—often found but not deciphered.
Pl. IV., fig. 19. *Lent by Mr. G. Salting.*
- 82** CYLINDRICAL BOTTLE, with flanged mouth. Decoration: A powdered red ground, passing into white at the neck, and large pæonies, pink and yellow, and a bird. Prevailing character, "famille verte," with the dawn of the "famille rose" in the pæony. (H. 8 in.)
Mark: The artemisia leaf enamelled in green.
Pl. IV., fig. 20. *Lent by Mr. G. R. Davies.*
- 83 & 84** PAIR OF HEXAGONAL HOLDERS FOR BRUSHES. On each side perforated with hexagonal interstices, with an oblong or round panel decorated alternately with flowers and three cocks. (H. $5\frac{1}{4}$ in.)
Mark: Sacred axe impressed in paste.
Pl. IV., fig. 21. *Lent by Mr. W. Arkwright.*
- 85** OVIFORM JAR, small flanged mouth, entirely covered with delicate decoration of dragons and lotus in colours on green ground, the stalks and leaves being white. Three bands of blue divide the jar unequally. Lion-head handles in white. (H. 12 in.)
Lent by Mr. Louis Huth.
- 86** CUP FOR LIBATIONS. ("Tsio" Cup.) The handle with green and blue dragon on either side, rich green enamel in panels on upper edge, with swastika, fan, and other symbols.
Lent by Mr. Willoughby Loudon.
- 87** CYLINDRICAL JAR, with red ground, like No. 79. Two oblong panels with birds and collar round shoulder, all in rich green decoration. (H. $10\frac{1}{2}$ in.)
Lent by Mr. W. J. Stuart.

Middle Shelf.

- 88 SAUCER DISH**, with three birds of the swallow species on a branch of prunus with a spray of pæony on right side, dark green border, with six panels on which are the sacred symbols. An early "famille verte" piece. (D. 14 in.)
Lent by Mr Willoughby Loudon.

- 89 LARGE CYLINDRICAL JAR.** Decorated with pheasants on rocks under prunus and pæonies in blossom. (H. 19 in.)
Lent by Mr. W. J. Stuart.

- 90 LARGE DEEP DISH.** A scene in the court of a house, a mandarin with two attendants paying a visit to a lady, also with two attendants. Border of different rich diapers, with six panels with landscapes. (D. 15 in.)
Mark: The Sacred Stone (inside double ring.)
Pl. IV., fig. 22. *Lent by Mr. G. Salting.*

- 91 A PAINT BRUSH STAND.** Five high teeth. Medallions in relief and reticulated. The carp trying to ascend the waterfall, with pierced star on either side, and Longevity symbols form the decoration.
Three circular panels on back. Landscape in centre and other Longevity symbols in green on black ground. (H. 5 in.)
Lent by Mr. G. R. Davies.

- 92 BEAKER WITH BOSS IN CENTRE DIVISION.** The ground scale-like decoration in red, with the same carp as last on one side and another fish on the other side on lowest division, and vases and flowers on highest division. Rich diaper in pale yellow over mouse-colour on centre boss. Key and other formal patterns on borders. (H. 17 in.)
Lent by Mr. G. Salting.

- 93 CYLINDRICAL JAR.** With birds of the starling species on sprays of pink prunus. Diapers on shoulder and round neck, with Longevity symbol. (H. 17½ in.)
Mark: A ring in blue. *Lent by Mr. H. Virtue Tebbs.*

- 94 BEAKER.** Similar in shape to 92. Decoration, green and yellow and brown. Four of the Eight Immortals in panels round top division, and other panels with figure and landscape subjects. (H. 18 in.)
Lent by Mr. G. Salting.

Bottom Shelf.

- 95 SAUCER DISH. Music party in garden in centre, with broad border of other figure subjects, and an outer border of diaper, interrupted with eight panels with single chrysanthemum blossoms of different colours. (D. 13½ in.)

Mark: Artemisia leaf inside ring.

Pl. IV., fig. 20.

And the Dresden *Mark:* N: 24.

I

Lent by Mr. C. A. Whitehead.

- 96 LARGE GLOBULAR INCENSE BURNER. God of Longevity on top, and the Eight Immortals on the eight panels of the upper half, and other figures; boys playing, &c., on the eight lower panels. The base is in stripes of yellow, green, and black. And a richly carved wooden stand completes the design.

THE EIGHT IMMORTALS are as follows:—

1. HANG CHUNG-LE, who lived in the 12th century and possessed the Elixir of Life. *Emblem:* A fan.
2. LEU TUNG-PIN, born in the 8th century; he obtained the Elixir of Life, and had a supernatural sword. *Emblem:* A sword.
3. LE-TEE-KWAE, date unknown; he had the power of leaving his body on occasion in the care of an attendant, who could not be found when Le-Tee-kwae wanted his body again, and he had to take possession of a lame beggar, whose body he inhabited for the rest of his life. *Emblem:* A pilgrim's gourd.
4. TSAOU KWO-KIU. 10th century; brother to the Empress Tsaou-Hou. Wore a Court dress. *Emblem:* A pair of castanets.
5. LAN TSAE-HO. Sex uncertain; generally considered a female; carries a flower basket. *Emblem:* A flower basket.
6. CHANG KO-LAOU. 7th century; a necromancer; rode a white mule, which he could fold up and put away. He played on a bamboo pipe, which he beat with two rods. *Emblem:* A pipe.
7. HAN SEANG-TSZE. 8th century; pupil of Leu Tung-pin, by whom he was carried to the fabulous peach tree, but he fell from its branches; he was a flute player. *Emblem:* A flute.
8. HO SEEN-KO. She ate nothing but powdered mother-of-pearl, which conferred immortality. She was summoned to the Court of the Empress Wu (690-705), but disappeared on the way. She is represented as carrying a lotus flower. *Emblem:* A lotus.

For full account see "Mayers Chinese Students' Manual," p. 333.
(H. 17½ in.)

Lent by Mr. G. R. Davies.

- 97 PLATE DISH. Pæonies and butterflies enamelled on very delicate dotted ground in centre, and a ring of plain white intervening, repeated on border of dish. (D. 14 in.)

Mark: Artemisia leaf.

Pl. IV., fig. 20.

Lent by Mr. G. R. Davies.

- 98 CYLINDRICAL JAR. The figures and tethered horse in blue under the glaze, with gilding added, with a few little touches of pale green enamel, &c., on them and on a crane; rich enamelled decoration round shoulder and neck and base in various colours. (H. $17\frac{3}{4}$ in.)

Lent by Mr. W. J. Stuart.

- 99 BRILLIANT SAUCER DISH. Pheasants and prunus on rocks occupying nearly the whole dish except a narrow border with the sacred symbols and formal pattern. (D. 14 in.)

Mark: The Shell inside double ring.

Pl. IV., fig. 23.

Lent by General R. Mackenzie.

Case D.

Top Shelf.

- 100 CYLINDRICAL JAR. Green ground with cranes in black and white, and clouds yellow and mouse colour. (H. $7\frac{1}{4}$ in.)

Lent by Mr. Louis Huth.

- 101 CYLINDRICAL VASE, with neck and lip. Birds and pæonies, &c. (H. $8\frac{1}{2}$ in.)

Lent by Mr. Greville Douglas.

- 102 SIMILAR VASE. (H. $8\frac{1}{2}$ in.)

Lent by Mr. W. G. Rawlinson.

- 103 FLAT-SHAPED BOTTLE, with handle. The spout gone. Yellow ground with leaf-shaped white panel on either side, the whole decorated with white prunus and other flowers. (H. 12 in.)

Lent by Mr. G. Salting.

- 104** SMALL BOTTLE. Yellow. Buff ground, with delicate decorations in green. The sea dragon and the carp aspiring to become one, in deep green waves. Lotus and sacred stones on neck. (H. $8\frac{1}{2}$ in.)

Mark: Kang-he, 1661-1722.

Pl. II., fig. 8.

Lent by Mr. W. J. Stuart.

- 105** SAUCER PLATE. Lotus petals impressed round the bottom, with a border above of deep green and black with chrysanthemums and sceptre heads at intervals. In the centre a kylin, in blue and green enamel, playing with crystal ball. (D. 8 in.)

Mark: A fungus inside double ring.

Pl. IV., fig. 24.

Lent by Mr. R. Mills.

- 106** JUG, with lid and handle, mounted in silver. Rich ornamentation in enamels of various colours, consisting of birds and flowering shrubs, &c. (H. 6 in.)

Lent by Mr. G. Salting.

- 107** BOTTLE, with flanged mouth. Pæonies, butterflies, &c., in colours on white ground. Raised collar in red and white, with scarlet and green palm leaves above. (H. $12\frac{1}{2}$ in.)

Lent by Mr. C. A. Whitehead.

- 108** JUG, with lid, similar in form to No. 106. White floral decoration on apple-green ground, mounted in silver with collar and spout and a duck's head for the thumb. (H. $6\frac{3}{4}$ in.)

Lent by Mr. Louis Huth.

- 109** SAUCER PLATE, similar in character to No. 105. Prunus in various colours and a bird in rich enamel. Deep green border with chrysanthemums, pæonies and other flowers and butterflies.

Mark: A seal mark.

Pl. IV., fig. 25.

Lent by Mr. R. Mills.

Middle Shelf.

- 110 & 111** PAIR OF DELICATE SAUCER PLATES. The whole surface covered with a garden scene, a lady and attendants, with a cistern with gold fish, flowers on stands, a deer holding the longevity fungus, a crane, a cat, &c. all wrought with the delicacy of eggshell decoration. (D. $8\frac{1}{2}$ in.)

Lent by Mr. W. J. Stuart.

- 112** SQUARE JAR. Flanged neck. Delicate decoration. Various shaped panels of a kylin, horse, crab, sacred horse, birds, landscape, &c. Dotted ground in red with various blossoms on it. (H. $19\frac{1}{4}$ in.)
Lent by Mr. G. Salting.
- 113** FOUR-SIDED JAR. Bulbous towards the bottom, on square stand. Pale yellow. The figures mostly in green and dun colour. Landscape and river scenes. Handles at side of neck composed of green dragons, (H. 21 in.)
Lent by Mr. G. Salting.
- 114** SQUARE JAR. Similar in shape to No. 112, but richer in colour. Sacred horse with stag's head, fong-hoa bird, dragons and the carp, a falcon, an animal like a beaver, &c. (H. $19\frac{1}{4}$ in.)
Lent by Mr. G. Salting.
- 115** OVIFORM VASE. Flanged mouth, entirely covered with rich apple-green ground, with branching prunus in white, and some birds. (H. 17 in.)
Mark: Ching-hwa in black paint.
Pl. I., fig. 3. *Lent by Mr. W. Arkwright.*
- 116** FOUR-SIDED JAR. Same shape and character as No. 113, but the decorations even finer. A rock in deep blue enamel, and the flowers and birds exquisitely drawn. (H. $19\frac{3}{4}$ in.)
Lent by Mr. G. Salting.
- 117** CYLINDRICAL JAR. Flanged neck; creamy ground, covered with branching prunus in white and red, and birds of blue and yellow plumage, &c. (H. 18 in.)
Mark: A double ring.
Lent by Mr. G. R. Davies.
- 118** A FIVE-TOOTHED BRUSH STAND, similar to No. 91, only smaller and less elaborate, in beautiful tones of greens and yellows and duns, with four-clawed dragon and fong-hoa bird on concave side.
Lent by Mr. G. R. Davies.

Bottom Shelf.

- 119** BROAD SQUARE JAR, with widely flanged square mouth. Landscapes on each side of body and neck, and bold decoration round shoulders and base. Formerly in Collection of Dr. Bushell in Pekin. (H. $17\frac{1}{4}$ in.)
Lent Mr. C. A. Whitehead.

- 120** OVIFORM JAR, flanged mouth. Figures and palm trees, and an inscription, probably describing the same; taken from some play. Delicate pure colouring.

Mark: Ching-hwa, 1465-1488, but more probably really made in the reign of Kang-he. 1661-1722. (H. 10 in.)

Pl. I., fig. 3.

Lent by Mr. W. Arkwright.

- 121** SQUARE STAND, on four feet. Very delicate decoration in greens and pale yellow. Figure subject with sacred symbols in border. (H. 4 in.)

Lent by Mr. G. Salting.

- 122** STRAIGHT-SIDED BOWL, with small base. Fishes, boldly enamelled in different colours, and well drawn, inside and outside. (H. 3 in.)

Lent by Mr. R. Mills.

- 123** HEXAGONAL STAND, on six feet. White branching prunus, with brown stems on deep green ground. (H. 3 in.)

Lent by Mr. G. Salting.

- 124** CIRCULAR SWEETMEAT BOX AND COVER, with high knob at the top. The cover very richly ornamented, and round the side of the box hunting and fishing scenes and Dutch galleons, showing European influence, probably made for the Dutch in the time of Kang-he. (H. 9 in.)

Lent by Mr. G. Salting.

- 125** CYLINDRICAL JAR, flanged neck. Richly covered with animals of all sorts in panels and various colours, but greens prevailing. (H. 17½ in.)

Lent by Mr. W. J. Stuart.

- 126** (In centre, at back.) LARGE DISH. Rich specimen of rather late famille verte. Basket of flowers in centre, with panels of various flowers.

Mark: The double scroll.

Pl. V., fig. 48.

Lent by Mr. A. Cock, Q.C.

- 127 & 128** (On either side of centre.) PAIR OF SAUCER DISHES. Apple-green with panels, each of which display a single figure, and a double cross decoration in centre. (D. 11½ in.)

Mark: Lotus, inside double ring.

Lent by Mr. G. Salting.

- 129** SAUCER PLATE. Fluted edges, deep green sea symbols, with various shells in centre, and the border divided into panels, with shells, birds, flowers, &c. (D. 9. in.)

Mark: A seal.

Pl. IV., fig. 26.

Lent by Mr. W. H. Cope.

- 130 SAUCER PLATE.** Kylin and ball in centre, with kylins repeated round the border, alternately with flowers. (D. $10\frac{1}{2}$ in.)

Mark: Fungus, inside double ring.

Pl. IV., fig. 24.

Dresden Museum *Mark:* N: 35.

T

Lent by Mr. W. H. Cope.

N.B.—These Dresden *Marks* were put on the Oriental china placed in the Museum there between A.D. 1694 and 1705, when the Collection was formed. They therefore certify that the pieces bearing them were considered worthy of the Royal Collection, and that they must necessarily be older than the above date.

The *Marks* were engraved with the lathe, so as to be indelible, and as a protection against dishonesty on the part of the officials.

See Sir A. W. Franks' Catalogue, p. 235.

Top of Cases C & D.

- 131 LARGE DISH,** saucer-shaped. In centre, three spotted deer, a buck and two does lying down. Formal border in red, with five panels with flowers, waves at back, with bats in red. (D. 15 in.)

Lent by Mr. G. R. Davies.

- 132 CYLINDRICAL JAR.** Apparently two votaries making offerings to the God of Longevity. Pine tree and deer, stork, &c., two longevity marks on neck. (H. 17 in.)

Mark: On bottom, sacred shell inside double ring.

Lent by Mr. G. H. Boughton, R.A.

- 133 LARGE DISH,** saucer-shaped. A large kylin, in rich green enamel, occupying the whole centre. No border. Edges bound in metal, three kylins on the back, six *Marks* of Yung Ching, 1723-1736, but quite in character of famille verte. (D. $15\frac{1}{2}$ in.)

Pl. II., fig. 9.

Lent by Mr. W. J. Stuart.

- 134 & 135 TWO JARS AND COVERS.** Not quite a match. Famille verte, of date of Kang-he, 1661-1722. Bold decorations in green enamel and red pæonies and birds. (H. 17 in.)

Mark: A double ring.

Lent by Mr. R. Mills.

- 136** LARGE BOWL, flanged. Battle scene with mounted warriors and a cap, and in the sky some Deities looking on, inside three figures with banner and a deer, and a border interrupted with six panels, with longevity mark. (H. $6\frac{1}{2}$ in.)

Mark: A seal.

Pl. IV., fig. 27.

Lent by Mr. Willoughby Loudon.

Case E.

Contains pieces of the "Famille Rose," so named from a peculiar rose colour, obtained from carmine lowered from gold, and according to Jacquemart, called in Europe, the "purple of Cassius." This colour began to be gradually introduced into the late "Famille Verte" pieces, and finally drove out the characteristic colour of that group and usurped its place. It was made principally in the reigns of Yung-ching, 1723-1736, and Keen-lung, 1736-1795, getting more delicate in the latter reign, during which the egg-shell porcelain also came into vogue.

The top and middle shelves of this Case contain good examples of the true "Famille Rose." The bottom shelf also contains some other sorts, made at about the same period as the later "Famille Rose," with four specimens of "Siamese Ware," so called, being made for Siam and after Siamese designs, but made in China, and therefore included in this Exhibition. It also contains specimens of the so-called "Pekin Graviata Ware," made at the latter part of the reign of Keen-lung, and sent to Peking as a yearly tribute, which was the origin of the name.

Top Shelf.

- 137** PLATE. European shape, but deep. Covered with ruby glaze, a large scroll shaped panel being left in centre, with two cocks and a pæony. A branch of prunus going across the plate. Four panels with landscapes, and four sprays on border. (D. 9 in.)

Lent by Mr. W. Mitchell.

- 138** LARGE SAUCER-SHAPED PLATE. Pæonies and chrysanthemum delicately drawn, occupying the whole surface. (D. 12 in.)

Dresden *Mark:* N=176.

I

Lent by Mr. Wm. C. Alexander.

- 139** SMALL BOWL. Céladon glaze outside. Inside, a double row of lotus petals in pink, and a pæony in gilt at bottom. (H. $2\frac{1}{2}$ in.)
Lent by Mr. Willoughby Loudon.
- 140** PLATE. European shape. Lady with boy, and yellow stag with sacred fungus in his mouth. Four pæony sprays on border. (D. $8\frac{3}{4}$ in.)
Lent by Mr. R. Duppa Lloyd.
- 141 & 142** TWO OCTAGONAL PLATES. A boating scene in one, a lady punting, and another on the bank with a child on her back ; and a domestic scene in the other, a lady with two children in a garden. Blue enamel borders to both, with lotus flower in each angle, and festoons in pink enamel. (D. $7\frac{3}{4}$ in.)
Lent by Mr. Willoughby Loudon.
- 143** BOWL. Ruby decoration. Very similar to No. 137. A rose and bud inside at bottom. (H. $3\frac{1}{4}$ in.)
Lent by Mr. Louis Huth.
- 144** FOUR-SIDED VASE, for flowers. Open reticulations on each side and on shoulders and the flanged top, which lifts out, having a square receptacle for water. Blue and pink glazes round the panels, &c. (H. 11 in.)
Lent by Mr. W. J. Stuart.
- 145 & 146** PAIR OF PLATES. Large flowering lotus in water, and carp. Four sprays on border. (D. 9 in.)
Lent by Mr. R. Mills.
- 147 & 148** PAIR OF OCTAGONAL PLATES. Ruby borders, with lappets of black enamel. A formal lotus blossom in centre, with four sprays, and a delicate festoon pattern in ruby. (D. 8 in.)
Lent by Mr. Willoughby Loudon.
- 149** SAUCER-SHAPED DISH, with the eight Immortals radiating round a large lotus flower in the centre, the whole dish being the shape of the flower. For the history of the eight Immortals, see No. 96, Case C. (D. 10 in.)
Lent by Mr. W. J. Stuart.
- 150** SHAVING DISH. Three figures on a rich carpet, with jars and fans and scrolls. Overhead a branch of prunus. Lovely border of pale green, with various coloured prunus blossoms, and large pæony blossoms in richest rose colour. Oval shape, 12 in. long. Cut out to fit the chin.
Lent by Mr. G. R. Davies.

Middle Shelf.

- 151** JAR AND COVER. Kylin as knob. Chocolate glaze, with leaf-shaped panels, white, with rose coloured pæonies and birds, &c. (H. 19 in.)

Lent by Mr. W. J. Stuart.

- 152 & 153** PAIR OF SMALL BEAKERS. Pæonies in vase in decoration, &c. (H. 7 in.)

Lent by Mr. A. Cock, Q.C.

- 154** DEEP DISH, European shape. Garden scene, apparently a personage of consequence calling on some ladies, a boy holding his horse. Diaper borders and panels, with landscapes. (D. 14 in.)

Lent by Mr. A. Cock, Q.C.

- 155** CYLINDRICAL VASE. Flanged mouth. Large lotus naturalistically drawn, with a kingfisher. Square *Mark*, and leaf on side of neck. (H. 17½ in.)

Lent by Mr. C. A. Whitehead.

- 156** TEAPOT. Kylins as spout and handle. Circular bosses in relief in form of flowers, gilt centres and knob on lid. Small spandrels of black enamel. (H. 5 in.)

Lent by Mr. W. H. Cope.

- 157** SIMILAR TEAPOT, only the colours different. (H. 5 in.)

Lent by Mr. W. J. Stuart.

- 158 & 159** PAIR OF LARGE DISHES. Domestic scene in house and court. Several figures. Ruby glaze border, with six panels with sprays, &c. (D. 21 in.)

Lent by Mr. S. E. Kennedy.

- 160** NEARLY CYLINDRICAL JAR. Coral red ground, with leaf-shaped and other panels, with sprays with grasshopper, crab, gold-fish, &c., and sonnets on each, and the seal *Marks* on some of them.

Seal *Mark*. Pl. IV., fig. 28 } Both on sides of jar.
Seal *Mark*. Pl. IV., fig. 29 }

Lent by Mr. G. Salting.

- 161** GLOBULAR BOTTLE, with double handles, flowers and butterflies; lotus petals round the base. (H. 9½ in.)

Seal *Mark* of Keen-lung.

Pl. II., fig. 12.

Lent by Mr. G. R. Davies.

- 162** TEAPOT, spout but no handle. Spout in form of elephant's trunk. Four-clawed dragons round body, ornamentation entirely in pink on white ground, and a little gilding. (H. 8 in.)

Seal *Mark* of Keen-lung.

Pl. II., fig. 12.

Lent by Mr. Marcus B. Huish.

- 163** SHAVING DISH IN FORM OF SCALLOP SHELL. A good deal of black enamel in parts, remnants of the *famille verte*, and rich pæony decoration and some cocks. The back equally decorated, with three feet to stand it on. (D. about 13 in.)

Lent by Mr. G. Salting.

- 164** LARGE DISH. "*Famille rose*" border and decoration. In the centre a Dutch coat of arms and Dutch inscription, husband and wife's arms accosted and their names beneath: CORNELIS SCHIPPERS (the husband), his arms being punningly a vessel sailing; and IVDICK BARTHOLOMEUSSEN (the wife), whose shield has three ducks on a gold field. The crest is a Dutch boy with a boat hook. (D. 16 in.)

Lent by Mr. G. H. Boughton, R.A.

- 165 & 166** PAIR OF TEAPOTS. Rose coloured with panels with cocks, &c. Sitting hens as handles to covers. (H. 5½ in.)

Lent by Mr. C. A. Whitehead.

- 167 & 168** PAIR OF FOUR-SIDED JARS. Flanged tops and porcelain stands. A domestic scene on each side; in one a man dancing. (H. 13½ in.)

Lent by Mr. C. A. Whitehead.

Bottom Shelf.

- 169** LARGE "FAMILLE ROSE" JAR, with wooden cover, gilt. Large pæony decoration with birds, &c. (H. 24 in.)

Lent by Mr. Willoughby Loudon.

- 170** JAR. Oviform with small mouth. Blue-green ground in glaze, with decoration of lotus and chrysanthemum in red. (H. 18 in.)

Lent by Mr. A. Morrison.

- 171** OVIFORM VASE. Flanged mouth. Green glaze over orange-skin texture in paste. Decoration of pæonies in red, blue and yellow, with leaves of various shades of green. Inside and bottom a sea-green glaze. (H. 17 in.)

Lent by Mr. W. J. Stuart.

- 172** A DOUBLE SQUARE COLUMNAR PIECE, the two squares joined at one corner, narrowing at the neck, and expanding above like the capital of a column. A bluish glaze, with branches of prunus in brown, and the blossoms pink and white. Probably a stand for sticks or sunshades. (H. of higher column $21\frac{1}{4}$ in., and of lower column, $17\frac{3}{4}$ in.)

Lent by Mr. H. Willett.

- 173** VASE, with narrow neck and handles on either side. Ground, a pink glaze with small pattern engraved in the paste and over it decoration in enamelled colours, of lotus flowers, interspersed with red bats.

This is an example of what used to be called "*Pekin Graviata Ware*," and was said to have been made in Peking. This, however, is not the case, but it was paid as a yearly tribute to the Emperor at Peking, who, consequently had a very large collection of it, of which he made presents to European and other visitors. It was made late in the reign of Keen-lung. (H. $19\frac{1}{2}$ in.)

Seal *Mark* of Keen-lung in red on a white square, the rest of the bottom being sea green, 1736-1795.

Pl. II., fig. 12.

Lent by Mr. A. Morrison.

- 174** CYLINDRICAL JAR. Flanged mouth. Mounted in ormolu in style of First Napoleon. The jar of the same style as last only pink ground, and the decoration branching prunus in natural colours, and some birds. (H. 17 in.)

Lent by Mr. A. Morrison.

- 175** LONG-NECKED BOTTLE. Pale celadon glaze. Collars of green diaper, top and bottom, and red four-clawed dragons, and clouds in red. (H. $18\frac{1}{2}$ in.)

Probably Keen-lung, but earlier than the two last.

Mark: a double ring in blue on the white porcelain.

Lent by Mr. G. R. Davies.

- 176** LARGE DISH. Plate shape. Mandarin duck and drake in centre on the water with lotus in flower.

Round the rim the eight Immortals. (D. 15 in.)

Lent by Mr. G. R. Davies.

- 177** GLOBULAR JAR. Cap cover. Sprays of Pomegranate in blossom and various stages of ripeness, peaches, persimmon and other shrubs delicately drawn and with fine colour. Pomegranate on cover. (H. $10\frac{1}{2}$ in.)

Lent by Sir Richard Temple Rennie.

- 178** CYLINDRICAL JAR. Ormolu mounts. Yellow glaze over white porcelain and large sprays of pæony, the flowers of various colours, across the jar. (H. 19½ in.)

Lent by Mr. C. A. Whitehead.

Porcelain made for Siam.

- 179** BOWL OF COARSE PORCELAIN. Outside covered with red glaze, and a decoration of leaves and flowers and birds in various colours. Evidently decorated in the "Siamese taste," though executed in China. (H. 3½ in.)

Lent by Mr. J. Annan Bryce.

- 180** SIMILAR BOWL. Decorated inside as well as outside, and with Indian-looking idols, a cow with human head, &c. (H. 3½ in.)

Lent by Sir Hickman Bacon.

- 181** SMALL JAR AND COVER. Décoration almost identical with last. (H. 5 in.)

Lent by Sir Hickman Bacon.

- 182** SIMILAR JAR AND COVER. Larger, the decoration the same as the two last. (H. 9 in.)

Lent by Sir Hickman Bacon.

Top of Case E.

- 183** (In centre.) LARGE BOTTLE. Pomegranate decoration. Similar in style to No. 177. (H. 17 in.)

Lent by Mr. W. G. Rawlinson.

- 184 & 185** PAIR OF LARGE DISHES. Same decoration, with bats; orange skin paste. (D. 19 in.)

Mark: Keen-lung, in blue under glaze. 1736-1795.

Pl. II., fig. 10.

Lent by Mr. W. G. Rawlinson.

- 186 & 187** PAIR OF MAMMOUS JARS, with lids; same decoration. (H. 14 in.)

Lent by Mr. G. Douglas.

Case F.

Containing whole coloured glazes, arranged with a view of decoration as to colours, irrespective of dates, which vary very much, some coloured glazes having been made by the Chinese from remote antiquity, and some being comparatively modern. The blue, purple, the sang du bœuf, and the sea-green celadon, are very ancient, though of course reproduced with more or less success in later times; brown and coffee-coloured do not appear to be of so early a date, as Sir A. Wollaston Franks quotes Pere d'Entrecolles, writing in 1712, as mentioning them as then recent inventions. Black glazes, according to the same authority, date from Keen-lung, 1736-1795; yellow only became the dynastic colour under the present Ta-tar Dynasty (commencing A.D. 1616) though some few specimens with Ming date marks are found and may be genuine.

Top Shelf.

- 188** BOTTLE, purply brown glaze. Dragon and carp, in relief in the paste. (H. $12\frac{1}{2}$ in.)
 Seal *Mark*: Purporting to be Ming, but not written in usual seal character, and not deciphered.
 Pl. IV., fig. 30. *Lent by Mr. W. J. Stuart.*
- 189** GLOBULAR BOTTLE, formed as a pomegranate. Camellia-green glaze. Crackled. (H. 8 in.)
Lent by Mr. G. R. Davies.
- 190** SQUARE BOTTLE. Lavender glaze, with the Yang and Yin symbols, and the pa-kwa or eight trigrams in relief. The glaze over a yellowish ware, which shows through at the edges. (H. $8\frac{1}{2}$ in.)
 See Pl. III., fig. 18. *Lent by Mr. R. Mills.*
- 191** BOTTLE. With two long handles at neck, with grotesque heads uniting them to mouth. Brilliant camellia green, crackled. (H. 12 in.)
Lent by Mr. G. R. Davies.
- 192** SMALL BEAKER. Sang du bœuf. (H. $7\frac{1}{2}$ in.)
Lent by Mr. W. Arkwright.
- 193** JAR, with flanged mouth. Brilliant sang du bœuf, paler at the mouth, and showing the yellow ware of which it is made. (H. $14\frac{1}{2}$ in.)
Lent by Mr. C. H. Read.

- 194** A TRIPOD INCENSE BURNER. Kylin on cover. Mustard yellow. Cracked.
The feet united to the body by masks. (H. 8 in.)

Lent by Mr. C. Brinsley Marlay.

- 195 & 196** PAIR OF BRILLIANT CAMELLIA-GREEN BEAKERS. (H. $8\frac{1}{4}$ in.)

Lent by Mr. G. R. Davies.

- 197** BOTTLE. Rich cinnamon brown. (H. 13 in.)

Lent by Mr. W. J. Stuart.

- 198** TRIPOD INCENSE BURNER, no cover. Turquoise, splashed with rich purple.
(H. 10 in.)

Lent by Mr. H. Virtue Tebbs.

Second Shelf.

- 199** VASE. Of eggshell quality, ruby glaze. (H. $9\frac{1}{2}$ in.)

Lent by Mr. S. E. Kennedy.

- 200** HIGH SHOULDERED VASE. Small mouth, with five melon-like divisions.
Very rich turquoise glaze, cracked. (H. 12 in.)

Lent by Mr. G. R. Davies.

- 201** BOTTLE. Flanged mouth. Deep yellow. Cracked. (H. $12\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

- 202** FLAT SHAPED BOTTLE. With long handles. Similar to 191. Turquoise glaze. Cracked in panels. Basket-work in relief round body. Figure subjects in panels. (H. 13 in.)

Lent by Mr. G. R. Davies.

- 203** SMALL MOUTHED VASE. Fleur de pêche glaze on white porcelain which shows at lip.

Lent by Mr. G. R. Davies.

- 204** DOUBLE-GOURD BOTTLE. Bright coral red. Chicken-skin texture. On thin white porcelain. (H. $9\frac{1}{4}$ in.)

Lent by Mr. W. Arkwright.

- 205** TURQUOISE BOTTLE. Greek key and palm leaf, and other borders and formal ornamentation impressed in paste. On thick heavy ware. (H. 13 in.)

Lent by Mr. W. Mitchell.

- 206 & 207** PAIR OF DOUBLE FISH VASES. Very pale blue glaze. Mounted with spouts and handles. Stands of 17th century French work, delicate design and workmanship. These fishes are a sort of perch who are said to go about in pairs, and are taken by the Chinese as one of the symbols of conjugal felicity. (H. 12 in.)

Lent by Mr. Willoughby Loudon.

- 208** NARROW VASE. Fleur de pêche glaze. (H. 13½ in.)

Mark: Seu-en-tih, 1426-1436.

Plate I., fig. 2.

Lent by Mr. W. Arkwright.

- 209** VASE, with monster handles and fixed rings. Glaze, fleur de pêche with small splashes of grey-blue. Large crackle. On heavy stone ware. (H. 11 in.)

Lent by Mr. Wickham Flower.

Third Shelf.

- 210** BEAKER, on Porcelain stand to match. Pale smooth céladon. (H. 12 in.)

Lent by Mr. G. R. Davies.

- 211** DOUBLE JAR (Yao-pien) flashed red and purple glaze over céladon, crackled, with elephant handles. A brilliant example. (H. 13 in.)

Lent by Mr. G. R. Davies.

- 212** JAR, flanged mouth. Brilliant Camellia-green glaze. Crackled. (H. 12½ in.)

Lent by Mr. Willoughby Loudon.

- 213** FOUR-SIDED FLAT VASE. Elephant handles. Brilliant sang du bœuf glaze, flashed with grey and browns. Yao-pien. (H. 12¼ in.)

Lent by Mr. G. R. Davies.

- 214** BARREL-SHAPED VASE. Fluted. Pale lavender glaze. (H. 11½ in.)

Lent by Mr. W. J. Stuart.

- 215** SMALL-MOUTHED JAR. Rich red glaze. (H. 14½ in.)

Lent by Mr. G. R. Davies.

- 216** WHITE JAR. Pattern in relief of pæonies, &c., entirely white. (H. 14 in.)

Mark: Ching-hwa, 1465-1488.

Pl. I., fig. 3.

Lent by Mr. R. Mills.

- 217** LARGE JAR. Most brilliant sang du bœuf. Crackled. (H. $17\frac{1}{2}$ in.)
Lent by Mr. G. R. Davies.
- 218** JAR. Deep turquoise crackled glaze. (H. $13\frac{1}{2}$ in.)
Lent by Mr. Willoughby Loudon.
- 219** LARGE JAR, dark brown coppery glaze. Probably in imitation of metal work.
 Bronze, with patina handles on neck. (H. $15\frac{1}{2}$ in.)
Mark: The Yang and Yin symbol impressed in centre of figure.
 Pl. III., fig. 18. *Lent by Mr. C. A. Whitehead.*

Bottom Shelf.

- 220** PEACH COLOURED JAR. Flanged mouth. Crackled. (H. $16\frac{1}{2}$ in.)
Lent by Mr. H. Virtue Tebbs.
- 221** TURQUOISE BOTTLE. Palm leaves up neck. Pæonies round body, all in relief. Crackled. From Duchess of Montrose's Collection. (H. $14\frac{1}{4}$ in.)
Lent by Mr. G. Douglas.
- 222** SANG DU BŒUF JAR, fixed on wooden stand. Lips cut down. (H. 19 in.)
Lent by Mr. H. Virtue Tebbs.
- 223** CÉLADON DISH. Dragon and clouds in slight relief. (D. $19\frac{1}{2}$ in.)
Seal Mark: Yung Ching, 1723-1736.
 Pl. II., fig. 11. *Lent by Mr. Wm. C. Alexander.*
- 224** SANG DU BŒUF JAR. Crackled. On white porcelain. Brilliant in colour. (H. 17 in.)
Lent by Mr. G. R. Davies.
- 225** TURQUOISE BOTTLE. Similar in decoration to No. 221, but more oval in form. Crackled. (H. $16\frac{3}{4}$ in.)
Mark: Ching-hwa (without Dynasty), 1465-1488, but probably of later date.
 Pl. I., fig. 3. *Lent by Mr. H. Virtue Tebbs.*
- 226** JAR. In shape of Sacred Fungus. (Ling-tchy). Rich sang du bœuf. With black lacquer base, with border of inlaid mother-of-pearl, damaged at lip and apparently repaired in China.
Mark: Ching-hwa (without Dynasty), inlaid in mother-of-pearl. 1465-1488, but probably of later date.
 Pl. I., fig. 3. *Lent by Mr. Henry Griffith.*

Top of Case F.

- 227** (In centre of Case.) LARGE JAR. Cylindrical in shape. Deep blue glaze. Decorated with pæonies in gilt, and fong-hoa bird. (H. 19½ in.)

Lent by Mr. C. H. Read.

- 228** (On left.) SANG DU BŒUF BOTTLE. Crackled in places. Lips slightly flanged. (H. 13 in.)

Lent by Mr. M. Manchester.

- 229** (On right.) TURQUOISE BOTTLE. Small crackle throughout. Lip strongly flanged. (H. 13½ in.)

Lent by Mr. M. Manchester.

- 230** (On left.) BOTTLE. Flashed glazes of lavender and brown. (H. 16¾ in.)

Lent by Mr. H. Virtue Tebbs.

- 231** (On right.) SIMILAR BOTTLE. Flashed glazes like last, only redder in tone. (H. 16½ in.)

Lent by Mr. J. Annan Bryce.

Case G.

Containing also whole coloured pieces of smaller size than the last Case.

Top Shelf—Back Row.

- 232** BARREL-SHAPED VASE on white porcelain, with bright red glaze. (H. 8½ in.)

Lent by Mr. G. R. Davies.

- 233** SMALL JAR. Pæony decoration impressed in the paste, under a pure milky-white glaze. (H. 6¼ in.)

Lent by Mr. G. R. Davies.

- 234** TURQUOISE JAR. Perforated rim at top, standing in a five-sided gallery, with perforated swastikas. Each side supported on a mask, ending with a ring of porcelain as a stand. Dragon fly and dragon in high relief. (H. 9 in.)

Lent by Mr. W. H. Cope.

- 235** FLATTISH VASE. Four raised handles. Floral decoration impressed in paste, under a soft white glaze. (H. 7 in.)

Lent by Mr. G. Salting.

- 236** LONG-NECKED BOTTLE. Brilliant red glaze, with golden iridescence, on white porcelain. (H. 9 in.)

Lent by Mr. G. R. Davies.

- 237** FLAT-SIDED VASE. Two handles. Flashed glaze of sang du bœuf passing into peach colour on one side and pale at the top. (H., with stand, 7 in.)

Lent by Mr. G. Salting.

- 238** SMALL BOWL, porcelain, brilliant camellia-green glaze, inside and outside, decoration of boys impressed in paste. (H. 3 in.)

Mark: Yung Ching, 1723-1736, inside double ring.

Pl. II., fig. 9.

Lent by Mr. M. Manchester.

- 239** PORCELAIN BOTTLE. Covered with sang du bœuf glaze passing into peach colour. (H. 8½ in.)

Lent by Mr. W. Arkwright.

- 240** SMALL BOWL, similar to No. 238, only no impressed decoration. (H. 2¾ in.)
Same *Mark*.

Lent by Mr. M. Manchester.

- 241** BOTTLE. Porcelain. Brilliant red glaze. (H. 6½ in.)

Lent by Mr. G. R. Davies.

Top Shelf—Front Row.

- 242** BEAKER. Porcelain. Sang du bœuf glaze. Crackled. (H. 8¼ in.)

Lent by Mr. G. R. Davies.

- 243** SMALL VASE, with flanged neck. Sang du bœuf. Slightly crackled. (H. 6½ in.)

Lent by Mr. G. R. Davies.

- 244** TEAPOT. Turquoise glaze. Crackled, with perforated top and panels in an outer case. (H. 6 in.)

Lent by Mr. W. H. Cope.

- 245** CYLINDRICAL TRIPOD. Pure white, with three circular symbols from the Koran recessed in the paste and written in relief (H. $3\frac{1}{2}$ in.)
Lent by Mr. Louis Huth.
- 246** MATCH STAND. Irregular oblong form. Bamboo in relief. Turquoise glaze. (H. 6 in.)
Lent by Mr. W. H. Cope.
- 247** SMALL BOTTLE. Peach colour glaze. (H. 6 in.)
Mark: Kang-he. 1661-1722.
Pl. II., fig. 8. *Lent by Mr. G. R. Davies.*
- 248** BEAKER. Similar to No. 242. (H. $7\frac{1}{2}$ in.)
Lent by Mr. G. R. Davies.
- 249** BOTTLE. Slender neck. Rich sang du bœuf glaze. (H. $8\frac{1}{2}$ in.)
Lent by Mr. Louis Huth.
- 250** SMALL BOTTLE. Red and purple speckled glaze. (H. $6\frac{1}{2}$ in.)
Lent by Mr. C. Brinsley Marlay.
- 251** CYLINDRICAL MATCHPOT, on four feet. Decoration deeply cut into the paste. The whole covered with straw-coloured glaze, probably in imitation of carved bamboo. (H. 4 in.)
Seal Mark of Keen-lung, 1736-1795.
Pl. II., fig. 12. *Lent by Mr. W. J. Stuart.*
- 252** WHITE BOWL. Eggshell quality. Dragons engraved in paste under the glaze. (H. $3\frac{1}{4}$ in.)
Mark: Kang-he, 1661-1722.
Pl. II., fig. 8. *Lent by Mr. Willoughby Loudon.*
- 253** SMALL CÉLADON VASE, in shape of a flower. On metal mount. (H. $3\frac{1}{2}$ in.)
Lent by Mr. W. J. Stuart.
- 254** SMALL JAR. Mustard-yellow glaze. Small crackle. (H. 6 in.)
Lent by Mr. G. R. Davies.
- 255** BOTTLE. Turquoise glaze over white porcelain. Fong-hoa, cranes, and other birds in relief under the glaze. (H. 9 in.)
Mark: Ching-hwa, 1465-1488.
Pl. I., fig. 3. *Lent by Mr. G. Salting.*

Second Shelf—Back Row.

- 256** SANG DU BŒUF BOTTLE. Metal mount on mouth. (H. 9 in.)
Lent by Mr. W. H. Cope.
- 257** GOURD BOTTLE. Triple neck. Sang du bœuf glaze. (H. 5½ in.)
Lent by Mr. W. J. Stuart.
- 258** BARREL-SHAPED VASE. Bright camellia-green glaze. Crackled. Melon-like divisions. (H. 5 in.)
Lent by Mr. Willoughby London.
- 259** CYLINDRICAL JAR, with lid. Handle formed by a dragon and another in place of a spout. (H. 6½ in.)
Lent by Mr. Louis Huth.
- 260** BARREL-SHAPED VASE. Bluish Turquoise. Crackled. (H. 4¾ in.)
Lent by Mr. Willoughby London.
- 261** LARGE-MOUTHED JAR. White inside. Red glaze. (H. 3½ in.)
Mark: Seu-en-tih (without Dynasty), 1426-1436.
Pl. I., fig. 2. Lent by Mr. R. W. Hudson.
- 262** BOTTLE. Flashed glaze, red and purple. Iridescent glaze on stone ware. (H. 8½ in.)
Lent by Mr. G. Salting.
- 263** SLENDER BOTTLE. Porcelain. Apple-green glaze. Metal mount round mouth. (H. 8½ in.)
Lent by Mr. W. Arkwright.
- 264** RED BOTTLE. Porcelain. Boss on mouth. (H. 8 in.)
Mark: Seu-en-tih, inside double ring, 1426-1436.
Pl. I., fig. 2. Lent by Mr. G. R. Davies.
- 265** BOTTLE. Soft bluish turquoise glaze. (H. 10½ in.)
Seal Mark: Keen-lung, 1736-1795.
Pl. II., fig. 12. Lent by Mr. W. H. Cope.

- 266** SMALL BOWL. Blue and white inside, red glaze outside, and traces of gilding. Mounted in English silver work of late 16th Century, on stem and base and cover. (Total H. 8 in.)

Maker's *Mark* on silver: A duck in a shield.

Lent by Sir Samuel Montagu.

- 267** SLENDER BOTTLE. Precisely like No. 263 (no metal mount). (H. $8\frac{1}{2}$ in.)

Lent by Mr. M. Manchester.

Second Shelf—Front Row.

- 268** FLAT-SIDED VASE. Céladon, with streaks of dark dull green. Flat handles on shoulders. (H. 6 in.)

Seal *Mark*: Keen-lung, 1736-1795.

Pl. II., fig 12.

Lent by Mr. G. Salting.

- 269** SIMILAR PIECE TO NO. 261. (H. $3\frac{3}{4}$ in.)

Lent by Mr. G. R. Davies.

- 270** FLAT TRIPOD, with two handles. Brilliant sap green glaze. Cracked. (H. $2\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

- 271** BOWL. White glaze inside. Rich sang du bœuf glaze outside. Both cracked. Material, some stone ware. (H. 3 in.)

Lent by Mr. M. Manchester.

- 272** LOW SMALL-MOUTHED BOWL. Porcelain. Peach-colour glaze. (H. 3 in.)

Mark: Kang-he, 1661-1722.

Plate II., fig. 8.

Lent by Mr. G. Salting.

- 273** CYLINDRICAL SPILL STAND. Very thick and heavy. In imitation of basket-work. With a dragon and beetle in high relief. Bright yellow. (H. $4\frac{1}{2}$ in.)

Lent by Mr. W. J. Stuart.

- 274** CUP. In imitation of rhinoceros horn vessel. Céladon glaze. Prunus and animals in high relief in unglazed white porcelain. (H. $3\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

- 275** TALL BOTTLE. Nearly cylindrical. Pæonies, &c., drawn in dark lines, and a blue glaze over the whole. Brown band under glaze round neck. Metal mouth and stand. (H. $10\frac{1}{2}$ in.)

Lent by Mr. G. Salting.

- 276** SMALL GLOBULAR JAR. Small mouth. Céladon glaze. (H. $5\frac{1}{2}$ in.)

Mark: Yung Ching, 1723-1736.

Plate II., fig. 9.

Lent by Mr. W. J. Stuart.

- 277** DEEP BOWL. Ruby glaze inside and outside. Gilt line on edge of rim. (H. 4 in.)

Lent by Mr. C. Brinsley Marlay.

- 278** LONG-NECKED BOTTLE. Flanged. Raised fluting round base. Peach colour. (H. $8\frac{1}{4}$ in.)

Mark: Kang-he, 1661-1722.

Plate II., fig. 8.

Lent by Mr. W. Arkwright.

- 279** SMALL-MOUTHED JAR. Flashed glaze. Red and purplish blue. (H. $8\frac{1}{2}$ in.)

Lent by Mr. G. Douglas.

- 279A** SMALL BOTTLE. Brown crackle. With mask handles on neck and border round shoulder. (H. $5\frac{1}{2}$ in.)

Lent by General Sir Julius Raines.

Bottom Shelf.

- 280** TALL CYLINDRICAL VASE. Small mouth and mask handles. Prunus and birds and bamboo and deer in relief. Very pure white milky glaze. (H. 10 in.)

Lent by Mr. G. R. Davies.

- 281** VASE, with handles. Speckly black and grey glaze, apparently in imitation of iron. (H. 7 in.)

Lent by Mr. G. R. Davies.

- 282** FLAT-SIDED VASE AND COVER. Turquoise glaze. Chips covered with gilding, apparently in China. (H. $5\frac{1}{2}$ in.)

Lent by Mr. A. Cock, Q.C.

- 283** GOURD BOTTLE. Triple neck. Flashed glaze of red, dull blue and grey, &c. Crackled. (H. 10 in.)
Lent by Mr. M. Manchester.
- 284** BOTTLE. Brilliant black glaze and some gilding. (H. 9 in.)
Mark: Keen-lung (no Dynasty mark) 1736-1795.
Pl. II., fig. 10. *Lent by Mr. C. H. Read.*
- 285** SMALL WHITE BOTTLE. Dragon in relief twisted round neck. (H. $4\frac{1}{2}$ in.)
Lent by Mr. G. R. Davies.
- 286** BOTTLE. Peach colour, flashed with grey and white. (H. 10 in.)
Lent by Mr. G. R. Davies.
- 287** BOWL. Small base. Purple glaze, inside and outside, over porcelain. (H. $3\frac{1}{2}$ in.)
Lent by Mr. R. Mills.
- 288** BOTTLE. Sang du bœuf. Flashed with dark blue. (H. $8\frac{1}{4}$ in.)
Lent by Mr. G. Salting.
- 289** CYLINDRICAL BOTTLE. Small mouth. Pale peach-colour glaze over porcelain. (H. $8\frac{3}{4}$ in.)
Lent by Mr. G. Salting.
- 290** BOTTLE. Sang du bœuf glaze over porcelain. (H. $11\frac{1}{2}$ in.)
Lent by Mr. M. Manchester.
- 291** SMALL-MOUTHED JAR. Lion-head handles, and fixed rings. Deep blue glaze over porcelain. (H. $8\frac{1}{2}$ in.)
Mark: Ching-hwa, 1465-1488.
Pl. I., fig. 3. *Lent by Mr. G. R. Davies.*
- 292** BULBOUS JAR, with wide fluted mouth, and handles on sides. Pale celadon. (H. 10 in.)
Seal *Mark:* Keen-lung, 1736-1795.
Pl. II., fig. 12. *Lent by Mr. C. H. Read.*

Top of Case G.

- 293** (In centre.) LARGE GLOBULAR JAR. Pæonies in relief, and the whole covered with celadon glaze. (H. 13½ in.)

Seal *Mark*: Keen-lung, 1736-1795.

Pl. II., fig. 12.

Lent by Mr. H. Virtue Tebbs.

- 294** (On left.) GOURD BOTTLE. Long neck. Even lavender glaze. Crackled throughout, (H. 17 in.)

Lent by Mr. C. H. Read.

- 295** (On right.) JAR, with flanged neck. In imitation of a linen bag in pleats, tied round the neck with a riband in a bow, with long ends. The whole covered with a bronze-green glaze. (H. 15 in.)

Seal *Mark*: Taou-kwang, 1821-1851.

Pl. II., fig. 14.

Lent by Mr. C. H. Read.

Case H.

Containing eggshell and pieces of quasi eggshell quality, some few delicate specimens of the "Graviata Ware," and others of rather late "Famille Rose" description.

Top Shelf.

- 296 & 297** PAIR OF OVIFORM JARS. Eggshell type, though scarcely eggshell. Covered with yellow glaze with engraved pattern indented, and covered with branches of flowering prunus in various colours. (H. 9½ in.)

Seal *Mark*: Keen-lung (no Dynasty mark.) 1736-1795.

Pl. II., fig. 12.

Lent by Mr. Alfred Morrison.

- 298 & 299** PAIR OF SMALL BOWLS. Blue and white inside, outside covered with blue Graviata glaze, with clouds in coloured enamel. Four circular panels in white, with landscapes and figures in enamel. (H. 2½ in.)

Seal *Mark*: Taou-kwang. 1821-1851.

Lent by Mr. W. H. Cope.

- 300** JAR. Same shape as 296-297. Eggshell. White glaze, crackled with a delicately designed pæony, enamelled in colours. (H. 8¾ in.)

Lent by Mr. G. R. Davies.

- 301 & 302** PAIR OF VERY DELICATE EGGSHELL JARS. Mounted in metal, with subject of the 16 or 18 Arhats as described in No. 28. Some of the Arhats are accompanied sometimes by attendants. These appear to be 16 Arhats and two attendants. (H. 9 in.)

Lent by Mr. Willoughby Loudon.

- 303** BOWL. Eggshell. Two figure subjects, apparently congratulatory presents being offered to a Magnate in either case. (H. $2\frac{1}{2}$ in.)

Lent by Mr. R. Duppa Lloyd.

- 304** JAR. Same eggshell shape. Two subjects of musical party in the court of a house in one panel, and some game in the garden in the other panel. The intervals decorated with flowers in high relief. (H. 10 in.)

Lent by Mr. R. Duppa Lloyd.

- 305** BOWL. Decorated with cranes and persimmon fruit alternately, and green key pattern border. (H. 3 in.)

Mark: Ching-hwa, 1465-1488; but probably really of the date of Keen-lung, 1736-1795.

Pl. I., fig. 3.

Lent by Mr. G. R. Davies.

At Back of same Shelf.

- 306 & 307** PAIR OF EGGSHELL SAUCER-PLATES. Decorated with dragons and flowers in gold, with thin outlines in red. (D. 8 in.)

Lent by Mr. Willoughby Loudon.

- 308 & 309** PAIR OF EGGSHELL SAUCER-PLATES. Two ladies in a garden. (D. $7\frac{3}{4}$ in.)

Lent by Mr. C. A. Whitehead.

Second Shelf.

- 310** SMALL CUP AND SAUCER. Ladies, with various longevity symbols, walking over the waves.

Lent by Mr. W. H. Cope.

- 311 & 312** PAIR OF SMALL CUPS. Green and white decoration over blue enamel ground.

Seal *Mark*: Taou-kwang (no Dynasty), 1821-1851.

Pl. II., fig. 14.

Lent by Mr. R. Duppa Lloyd.

- 313** CUP AND SAUCER. Three panels in colours, the ground covered with white slip.

Lent by Mr. R. Duppa Lloyd.

- 314** CUP AND SAUCER, well covered with enamel, in colours.

Lent by Mr. R. Duppa Lloyd.

- 315** CUP AND SAUCER, red and gold decoration and panels in colours.

Lent by Mr. R. Duppa Lloyd.

- 316** CUP AND SAUCER, with cocks.

Lent by Mr. W. H. Cope.

- 317** CUP, rather larger, with cocks. Four marks of Yung-ching, (no Dynasty), 1723-1736.

Pl. II., fig. 9.

Lent by Mr. W. J. Stuart.

- 318** CUP AND SAUCER, with cocks and gilding.

Lent by Mr. W. H. Cope.

- 319** CUP AND SAUCER. White petal-shaped panels, with blue decoration. Ruby glaze over ground.

Lent by Mr. W. Mitchell.

- 320** CUP AND SAUCER. Red fish and gilding.

Lent by Mr. R. Duppa Lloyd.

- 321** CUP AND SAUCER. Very similar to 319.

Lent by Mr. W. H. Cope.

- 322 & 323** PAIR OF EGGSHELL SAUCER-PLATES. A woodpecker (?) on one, and a quail on the other. (D. 8 in.)

Lent by Mr. W. H. Cope.

- 324** A FINE EGGSHELL LANTERN. Decorated with figures in rich colours, on a silver stand. (Total H. 13½ in.)

Lent by Mr. G. R. Davies.

- 324a** A LARGER EGGSHELL LANTERN. Of the "Famille Verte" date and of very fine quality. (H. 13 in.)

Lent by Mr. Charles C. Graham.

- 325 & 326** PAIR OF MANDARIN JARS. Turquoise ground, of the colour afterwards imitated at Sévres, with the various symbols of magistrates in colours at intervals, with gold reticulations over the whole. Two panels on each, with landscapes. Very thin paste, approaching to eggshell. Figured in Marryatt's "History of Porcelain," Plate III., as being in his Collection. (H. 14 in.)

Lent by Mr. Willoughby London.

- 327** EGGSHELL SAUCER-SHAPED PLATE. Garden scene. Man and woman dancing; various spectators at windows. Very delicately coloured. Formerly in the Beckford Collection. (D. 8 in.)

Lent by Mr. W. J. Stuart.

Third Shelf—Back Row.

- 328** EGGSHELL SAUCER PLATE. Chrysanthemum and pœony sprays. (D. $7\frac{3}{4}$ in.)

Lent by Mr. W. H. Cope.

- 329 & 330** PAIR OF SMALL VASES, pink sprays over sea-green ground, both mixed in glaze. (H. 7 in.)

Seal *Mark*: Keen-lung, 1736-1795.

Pl. II., fig. 12.

Lent by Mr. W. Mitchell.

- 331** EGGSHELL SAUCER-PLATE, with ruby back. Mother and two boys. Delicate enamel. (D. $7\frac{3}{4}$ in.)

Lent by Mr. W. H. Cope.

- 332** EGGSHELL SAUCER-PLATE. Large pœony, &c., and a butterfly. (D. $7\frac{3}{4}$ in.)

Lent by Mr. W. H. Cope.

- 333 & 334** PAIR OF EGGSHELL PLATES. With ruby backs. Large citron and flowers in one, and pomegranate, &c., in the other. (D. 6 in.)

Lent by Mr. W. J. Stuart.

- 335** GLOBULAR JAR AND COVER. Pœony, prunus and other flowers in sprays across white ground. (H. 7 in.)

Four *Marks* of Ching-hwa (no Dynasty), 1465-1488.

Pl. I., fig. 3.

Lent by Mr. A. Burman.

- 336** EGGSHELL SAUCER PLATE. Ruby back. Rich pæony decoration and a beetle.
(D. 8 in.)

Lent by Mr. W. H. Cope.

Third Shelf—Front Row.

- 337** CUP AND SAUCER. Butterflies, beetles, &c.

Lent by Mr. R. Duppa Lloyd.

- 338** EGGSHELL WHITE JAR. Flowers in relief. Palm leaves and Greek border round neck. (H. 7 in.)

Lent by Mr. G. R. Davies.

- 339** CUP AND SAUCER. Shepherdess, &c. Gilt decoration.

Lent by Mr. R. Duppa Lloyd.

- 340** CUP AND COVER AND SAUCER. Some people in Dutch costume on an elephant, &c.

Lent by Mr. Willoughby Loudon.

- 341** SMALL CUP AND SAUCER. Flowers, &c.

Lent by Mr. W. Mitchell.

- 342** CUP AND COVER. Delicate figure decoration.

Lent by Mr. R. Duppa Lloyd.

- 343** CUP AND SAUCER. Butterflies, beetles, &c. Same as 337.

Lent by Mr. R. Duppa Lloyd.

- 344** CUP AND SAUCER. Blue glaze decoration. Cocks, &c.

Lent by Mr. W. Mitchell.

- 345** CUP AND COVER. Richly decorated in colours and gilding, figures, flowers.

Lent by Mr. Willoughby Loudon.

- 346** CUP AND SAUCER. Similar to No. 319.

Lent by Mr. W. Mitchell.

- 347** PALE YELLOW EGGSHELL BOTTLE. Long neck. Flanged. (H. 8 in.)

Mark: Kang-he, 1661-1722.

Pl. II., fig. 8.

Lent by Mr. G. R. Davies.

- 348** CUP AND SAUCER. Ruby glaze. Very similar to No. 346.

Lent by Mr. W. H. Cope.

- 349** SMALL BOWL. White decoration on pale-buff glaze. (H. 2 in.)

Mark: Yung Ching, 1723-1736.

Pl. II., fig. 9.

Lent by Mr. W. J. Stuart.

- 350** CUP. Blue glaze inside and outside. Dragons and clouds engraved in paste. (H. $2\frac{1}{4}$ in.)

Mark: Kang-he, 1661-1722.

Pl. II., fig. 8.

Lent by Mr. G. R. Davies.

- 351** CUP AND SAUCER. Various colours, enamelled.

Lent by Mr. W. Mitchell.

Bottom Shelf.

- 352 & 353** PAIR OF PLATES. Blueish border and two cocks. (D. $8\frac{1}{2}$ in.)

Lent by Mr. W. Mitchell.

- 354** PLATE, with hawk on branch. (D. 10 in.)

Mark: Kang-he, 1661-1722.

Pl. II., fig. 8.

Lent by Mr. G. R. Davies.

- 355 & 356** PAIR OF SAUCER PLATES. Pale turquoise blue. Panels with figures. (D. 8 in.)

Mark: Yung Ching, 1723-1736.

Pl. II., fig. 9.

Lent by Mr. M. Manchester.

- 357** CUP AND SAUCER. Black enamel and colours.

Lent by Mr. W. H. Cope.

- 358** YELLOW GLAZE GRAVIATA BOWL, with sprays in colours. (H. $3\frac{1}{4}$ in.)

Mark: Undecipherable, but apparently meant for Keen-lung.

Written badly.

Lent by Mr. W. J. Stuart.

- 359** SMALLER BOWL. More delicate. Yellow glaze. Graviata with panels, with flowers, &c.

Seal Mark: Taou-kwang, 1821-1851.

Pl. II., fig. 14.

Lent by Mr. W. H. Cope.

- 360** OVIFORM JAR. Blue and white ground work. With panels decorated with squirrels and grape vines, lotus and mandarin, duck and drake, &c. (H. 16 in.)

Lent by Mr. W. J. Stuart.

- 361** SMALL VASE, and Cover with cock, &c. (H. 5½ in.)

Lent by Mr. R. Duppa Lloyd.

- 362** BOWL. Richly decorated in enamelled colours. Flowers and foliage. (H. 3 in.)

Lent by Mr. R. Duppa Lloyd.

- 363** CUP AND SAUCER. Pencil decoration on red and gold ground.

Lent by Mr. R. Duppa Lloyd.

- 364** CUP AND SAUCER. Pilgrim's bottle, &c., hanging from a bough. With birds, &c.

Lent by Mr. W. H. Cope.

- 365** CUP AND SAUCER. Pæonies, citrons, and butterflies.

Lent by Mr. W. H. Cope.

- 366** OVIFORM VASE. Flanged mouth. Subject—Eight of the sixteen Arhats. (See Nos. 28 and 301 and 302.) In this case the jar was probably one of a pair, with eight Arhats on each. No. 12, Na-chiè. si na, with the begging bowl, from which ascends a stream of water, is especially prominent. The figures are very delicately drawn.

On metal stand. (H. 16½ in.)

Lent by Mr. C. A. Whitehead.

Top of Case H.

- 367** (In centre.) LARGE BOWL, decorated inside and outside. Pæonies and chrysanthemum and prunus decoration, interspersed with the Chinese symbols; the prevailing colours being the red, blue and gold, so much affected by the Japanese. (H. 7½ in.)

Mark: The Sacred fungus.

Lent by Mrs. Halsey.

- 368** (On left.) BOTTLE. Turquoise glaze, with five-clawed dragons in gilt. (H. 12½ in.)

Seal Mark: Keen-lung, 1736-1795.

Lent by Mr. Alfred Morrison.

- 369** (On right.) BOTTLE. Yellow glaze, with sprays of pink prunus and green bamboo. (H. $12\frac{1}{2}$ in.)

Mark: Ching-tih tang-che. Made at the Hall of Virtuous Research.
Pl. V., fig. 31.

Lent by Mr. Alfred Morrison.

Case I.

The two top shelves consist of specimens of the black enamel ground, which is a branch of the "Famille Verte," already described at the heading to Cases C and D. The bottom shelf has a black and green jar of a later date, which shows the difference of the treatment, the earlier pieces having thick black enamel, apparently added last, as a ground, the later specimens a thin black glaze, very beautiful, but not so rich and effective as the earlier method; and, in the case of black and green pieces, the black seems sometimes to have been painted on first and a transparent green glaze then added.

Top Shelf—Back Row.

- 370** BLACK ENAMEL BOWL. Flanged edge. Outside, leaf-shaped panels with chrysanthemums and flowering rushes. Inside, white ground with flowers. (H. $3\frac{1}{2}$ in.)

Mark: A square seal.

Pl. V., fig. 32.

Lent by Sir Hickman Bacon.

- 371** SIMILAR BOWL, only yellow inside. (H. $3\frac{1}{2}$ in.)

Same *Mark*.

Lent by Mr. W. J. Stuart.

- 372** JAR, with metal neck. Black enamel. Apparently the subject is Si Wang Mu, a fabulous being of female sex, dwelling on Mt. Kw'en-lau, with troops of genii, and at times holding intercourse with favoured votaries. King Mu Wang is said to have entertained her at the Lake of Gems in the West. She is mentioned in the Books of Chow, which date long before the Christian era. She bestowed the fruit of the peach, which conferred immortality; and sometimes despatched birds as messengers to her votaries. She is sometimes represented as seated on the fong-hoa, and sometimes as standing on the clouds. In this piece she holds a child. (H. $9\frac{1}{2}$ in.)

Lent by Mr. G. Salting.

- 373** LARGER BOWL. Black enamel and dark green lotus wreaths in borders. Four panels with landscapes and birds. Inside the rim a border of lotus in red and white. (H. 5 in.)

Lent by Mr. G. Salting.

- 374** A SAUCER-PLATE. Centre a lotus blossom, brown, encircled with yellow band; the rest black ground, with lotus, chrysanthemum, prunus, and pæony—symbols of the four seasons. (D. 8 in.)

Same *Mark* as No. 370.

Lent by Mr. W. J. Stuart.

Top Shelf—Front Row.

- 375 & 376** PAIR OF BEAKERS. Black enamel. Pæonies, &c., in rich colours. (H. 9½ in.)

Lent by Mr. S. E. Kennedy.

- 377** FOUR-SIDED BOWL. Black inside, with border of yellow and green. Black outside, with the usual four flowers symbolising the seasons. (H. 3½ in.)

Lent by Sir Hickman Bacon.

- 378** OVAL BOTTLE. With exception of a formal border round the neck, the whole bottle decorated by a flowing pattern of chrysanthemums and leaves in white on a black ground. From Burghley House Collection. (H. 17 in.)

Lent by Mr. Louis Huth.

- 379** CUP AND SAUCER. Inside decorated in colours on white ground. Outside, black enamel with prunus branches and three panels, white, with flowers.

Mark: The Sacred fungus.

Pl. IV., fig. 24.

Lent by Mr. W. H. Cope.

- 380 & 381.** PAIR OF HIGH CUPS. Flanged. Black enamel with flowers in white and green. White inside with red border. (H. 5¼ in.)

Lent by Mr. G. Salting.

- 382** OBLONG STAND. Mounted with metal border and four feet. Black enamel with vases and magistrates, symbols, &c. Yellow and green border. (L. 10 in.)

Lent by Mr. G. Salting.

Middle Shelf.

- 383 & 384** PAIR OF BEAKERS. Black ground with small prunus branches and blossom in white. (H. 17 in.)

Lent by Mr. G. R. Davies.

- 385** FOUR-SIDED JAR. Slightly flanged neck, with metal rim. Black enamel ground with branching prunus, freely drawn, on all four sides, with green centres and brown stems, and yellow and green parroquets. (H. 19¼ in.)
Recessed square at bottom, glazed and square seal *Mark*.

Pl. V., fig. 33.

Lent by Mr. G. Salting.

- 386** NEARLY CYLINDRICAL JAR. Flanged neck. Two large oblong panels on either side with prunus branches and pæonies with birds in colours, and between these a circular and leaf-shaped panel on either side with cocks, beetles, &c. Leaf-shaped panels on neck and round the shoulder. The whole ground of jar black enamel delicately covered with small green running decoration and prunus blossom and leaves in colours, formal pale green ornamentation round base. (H. 17½ in.)

Lent by Mr. G. R. Davies.

- 387** BEAKER. Similar in style to Nos. 383 and 384, but the prunus branches larger and more freely designed, with pine-tree added and birds. White on black enamelled ground. (H. 17 in.)

Lent by Mr. W. C. Alexander.

- 388** JAR. Oviform. Black enamel ground, with prunus branches in green, yellow, and white, and the flowering rush and birds in brilliant colours, and pale green occurring in masses round the stems of the prunus. (H. 16½ in.)

Lent by Mr. G. Salting.

Bottom Shelf.

- 389** VASE. Flanged neck. Green decoration of lotus running over a black glaze. Quite different from the thick black enamel of the former pieces. (H. 14 in.)

Seal *Mark*: Keen-lung, 1736-1795.

Pl. II., fig. 12.

Lent by Mr. G. Salting.

- 390** CYLINDRICAL JAR. Entirely decorated with different shades of red and white. Large pæonies and leaves running over the jar and the ground, with small symbols of cloud in white on a red ground. (H. 17½ in.)

Lent by Mr. G. Salting.

- 391** LONG-NECKED BOTTLE. In style of blue-and-white, only a yellow glaze substituted for the white, and greens introduced on the rocks, and brown on some of the deer. Cranes, sacred fungus, and finely drawn pine-trees and bamboo, all symbolising long life and prosperity. (H. 14½ in.)

Lent by Mr. G. Salting.

- 392** "FAMILLE VERTE" PLATE. Kyilins and deer and sacred horse, interspersed with flowers and symbols round the border. In the centre a pagoda and man on horseback. Sprays on back. (D. 10½ in.)

Mark: The four-legged vase.

Pl. IV., fig. 31.

Lent by Mr. G. Salting.

- 393 & 394** PAIR OF SIX-SIDED VASES. Sea-green glaze inside and at bottom, and outside thick red glaze with vases, incense burners, painting utensils and other symbols. (H. 12 in.)

Six *Marks* in square.

"Painting of Lean-kwo-ki, in the Wo shin year," i.e., the 5th year of the 75th cycle. A.D. 1808. See Sir A. Wollaston Franks' Catalogue, p. 222. "Wo shin nien Leang-kwo-ki-shoo."

Pl. III., fig. 17.

Lent by Mr. Louis Huth.

- 395** CYLINDRICAL JAR. Rich blue glaze, with symbols in gilding round neck. Also the waves round the body of the jar, in which four large carp, in red, besport themselves. (H. 19 in.)

Lent by Mr. G. Salting.

Top of Case I.

- 396** HIGH VASE-SHAPED BEAKER, with flanged top. The ground covered with small diaper pattern in red and gold interspersed with small dragons, fish and shells. Four square panels round body, with four leaf-shaped panels below, and four smaller oblong panels round base.

On the neck two leaf-shaped and two oblong panels, the latter used as tablets for some poem, while all the other panels have landscapes with quotations from poems above. (H. 28½ in.)

Mark: Double ring.

Lent by Mr. W. Arkwright.

- 397 & 398** PAIR OF DISHES. A warrior riding on a kylin in centre, with a lance, attended by a follower bearing a vase with a lotus in it. Rich border of pæonies and almond blossoms, interrupted by six panels with a red carp and a brown fish alternately. (D. 15½ in.)

Lent by Mr. G. R. Davies.

Case J.

Contains, on the first and second shelves, miscellaneous examples of rather late "Famille Verte," and pieces of Yung Ching and Keen-lung, 1723-1736 and 1736-1795. The third shelf is almost entirely dedicated to examples of powdered blue, with coloured panels, the date of which is difficult to fix. Probably most of it was made during Kang-he's reign, 1661-1722, and perhaps some in the reign of Yung Chin; but, on the other hand, there are some examples of it in the Bavarian Museum at Munich, brought to the King of Bavaria, between the years 1579 and 1598, by the Catholic Missionaries who then returned from China, thus proving that this species must have been made before the middle of the 16th century. Very likely they were looked upon as great novelties at that time, and therefore selected as presents.

The bottom shelf is rather miscellaneous, containing pieces of the same character as the first and second shelves.

Top Shelf.

399 & 400 PAIR OF PLATES. Famille verte. Pæonies and prunus in various colours. Slightly fluted with wavy edges. (D. $8\frac{1}{2}$ in.)

Mark: A hare looking at the moon.

Pl. V., fig. 34.

Lent by Mr. R. Mills.

401 SMALL SPITTOON. Red ground, with circular ornamentation, like coins, in enamel, with swastika, longevity symbol, &c. (H. $3\frac{1}{2}$ in.)

Seal: Keen-lung. 1736-1795.

Pl. II., fig. 12.

Lent by Mr. G. Salting.

402 & 403 PAIR OF GREEN PARROTS, with red bills, on a rock. (H. 7 in.)

Lent by Mr. G. R. Davies.

404 CISTERN. Famille rose. With four panels with landscapes, butterflies, flower sprays, &c. (H. $6\frac{3}{4}$ in.)

Lent by Mr. G. Douglas.

405 SMALL GLOBULAR VASE. Famille verte. Mounted in silver gilt, with stand, spout and handle. (H. 5 in.)

Mark: The sacred fungus.

Pl. IV., fig. 24.

Lent by Mr. Willoughby Loudon.

- 406** LARGE BOWL. Outside, dark blue rim, ornamented with gold, and below panels in the shape of lotus petals of various colours, with kylins, fong-hoa, cocks, shells, &c. (H. $5\frac{3}{4}$ in.)

Lent by Mr. W. J. Stuart.

- 407** GREEN CUP. Outside symbols of waves and clouds, and ten Deities. (H. $2\frac{1}{4}$ in.)

Lent by Mr. R. Duppa Lloyd.

- 408** BOWL. Rather coarse but decorative. Green lotus leaves with the stalks white, with butterflies and beetles, &c. (H. $3\frac{1}{4}$ in.)

Mark: The Buddhist "Chang," the intestines.

Pl. V., fig. 35.

Lent by Mr. J. Annan Bryce.

- 409 & 410** PAIR OF VASES. Same decoration. (H. $9\frac{1}{4}$ in.)

Lent by Mr. W. J. Stuart.

- 411** SAUCER PLATE. Same decoration. (D. $9\frac{1}{4}$ in.)

Mark: "Chang."

Pl. V., fig. 35.

Lent by Mr. J. Annan Bryce.

Second Shelf.

- 412 & 413** PAIR OF PLATES. White border inside with pattern engraved in paste, and inside that a conventional arrangement of leaves and flower, with same round the outside. (D. 8 in.)

Mark: Ching-hwa, 1465-1488, but evidently of much later date, probably Keen-lung, 1736-1795.

Pl. I., fig. 3.

Lent by Mr. R. W. Hudson.

- 414 & 415** PAIR OF CUPS AND SAUCERS. Black enamel ground, with panels in colour.

Lent by Mr. W. J. Stuart.

- 416 & 417** SUCRIER AND COVER. Black enamel ground. Panels, with two fishes in each, probably the perch, which was believed to live in pairs, and were taken as symbols of conjugal happiness. (H. 6 in.)

Lent by Mr. W. J. Stuart.

- 418** JAR. Coral red ground, with longevity symbol and five-clawed sea dragons in white, with delicate red pencillings. (H. $10\frac{1}{4}$ in.)

Lent by Mr. G. Salting.

- 419** GLOBULAR JAR. Probably a teapot, with spout and handle gone. Mounted with metal handles in form of boys. (H. $3\frac{1}{2}$ in.)

Lent by General R. Mackenzie.

- 420** SAUCER. Deep green lotus leaves, with the flower in red in centre. Green back. (D. $5\frac{1}{2}$ in.)

Mark: Yung Ching, 1723-1736.

Pl. II., fig. 9.

Lent by Mr. R. Mills.

- 421** BOWL, slightly flanged. Pure white paste with symbolic waves impressed. Five-clawed dragons, with balls and claws in brilliant green enamel. Similar dragon inside. (H. $3\frac{1}{4}$ in.)

Mark: Hung-che, 1488-1506, but probably Yung-Ching, 1723-1736.

Pl. I., fig. 4.

Lent by Mr. R. Mills.

- 422** BOWL. White inside and brilliant green lotus decoration on black glaze ground. (H. 3 in.)

Seal Mark: Keen-lung, 1736-1795.

Pl. II., fig. 12.

Lent by Mr. W. G. Rawlinson.

- 423 & 424** PAIR OF BOWLS, on which the last two stand. Famille rose decoration of flowers on brown ground. (H. $3\frac{1}{2}$ in.)

Lent by Mr. Wm. C. Alexander.

- 425** DEEP GREEN VASE, with landscape and figures painted in black, and a brilliant glaze of transparent green over the whole vase. (H. $7\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

- 426** PLATE, of late black enamel ground, with a scroll across it, with pæonies in famille rose decoration. (D. $8\frac{3}{4}$ in.)

Lent by Mr. W. J. Stuart.

Third Shelf.

- 427 & 428** PAIR OF NEARLY SIMILAR SAUCER DISHES. Deep powdered blue, with circular panel in centre and four other panels with landscapes and birds in brilliant colours. (D. $10\frac{1}{2}$ in.)

Seal *Mark* on one (427).

Pl. V., fig. 36.

Lent by Mr. W. J. Stuart.

N.B. The other, 428, has the same *Mark* as the two bowls following.

- 429 & 430** PAIR OF POWDERED BLUE BOWLS. Covered inside and outside with deep blue and some gilding, and with panels decorated in colours. (H. $3\frac{1}{2}$ in.)

Mark: The "kouëi" stone.

Pl. V., fig. 37.

Lent by Mr. C. A. Whitehead.

- 431 & 432** PAIR TRIPLE GOURD BOTTLES, mounted in metal. Brilliant powdered blue, with panels decorated in colours. (H. 10 in.)

Lent by Mr. S. E. Kennedy.

- 433** LARGE DISH. Powdered blue. Large panel in centre, with a kylin pursued by a fong-hoa, and eight small panels on the rim, decorated with kylins, deer, and magistrate's symbols, &c. (D. 16 in.)

Mark: Sounding stone.

Pl. IV., fig. 22.

Lent by Mr. S. E. Kennedy.

- 434 & 435** PAIR OF FLAT SUCRIERS AND COVERS, with handles. Powdered blue, with panels partly in various colours and partly in red and gold decoration. (H. 3 in.)

Lent by Mr. S. E. Kennedy.

- 436** LARGE DISH. Powdered blue. In centre a garden scene, with a man playing a zither, and two ladies having tea. Eight small panels in the rim, with kylins, fish, birds, &c. (D. $15\frac{3}{4}$ in.)

Mark: Apparently the two fish tied, but very rudely drawn.

Pl. V., fig. 39.

Lent by Mr. W. J. Stuart.

- 437 & 438** PAIR OF BULBOUS BOTTLES, with long necks. Powdered blue ground, with gilding and panels in colours. (H. 11 in.)

Lent by Mr. S. E. Kennedy.

- 439** (In centre of shelf.) A BLUE GLAZE BOWL, with gilding. Some decoration in gold. White inside with five red bats. (H. $3\frac{1}{2}$ in.)

Seal *Mark*: Keen-lung.

Pl. II., fig. 12.

Lent by Mr. G. H. Boughton, R.A.

- 440** (In front of last.) TEAPOT. Decorated in blue under the glaze with four circular medallions of dragons with balls (composed of the Yang and the Yin) in green enamel. (H. 4 in.)

Lent by Mr. W. J. Stuart.

Bottom Shelf.

- 441** SAUCER DISH. Straw-colour glaze. Two figures, male and female, in a garden, apparently scandalised at interrupting a flirtation; same glaze at back of rim. (D. $10\frac{1}{2}$ in.)

Seal *Mark*.

Pl. V., fig. 40.

Lent by Mr. C. A. Whitehead.

- 442 & 443** PAIR OF GEESE, in various coloured glazes. (H. 10 in.)

Lent by Mr. G. Douglas.

- 444** OVIFORM JAR OR BOTTLE. Decorated with five-clawed dragons and pæonies in brown under the glaze, and the ground then covered with a yellow glaze. (H. 13 in.)

Lent by Mr. G. R. Davies.

- 445** TEAPOT. With high handle. Divided into compartments with the symbols and the God of Longevity and other personages. (H. $5\frac{1}{2}$ in.)

Apparently Taou-kwang in date, 1821-1851.

Pl. II., fig. 14.

Lent by Mr. W. H. Cope.

- 446** SMALL-MOUTHED VASE. With delicately drawn lotus, with cranes at the base, and a hawk attacking a drake above. Some poem or quotation down the reverse of vase. (H. $8\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

- 447** FLAT-SIDED VASE. In grey crackle, with dragons in relief. Mask handles, with rings in paste. Mounted in ormolu, with dragon handles. (H. 15 in.)

Lent by Mr. J. Beavan.

- 448** YELLOW BOTTLE. With decoration of fungus in brown and other colours.
(H. 8 in.)

Seal *Mark*: Keen-lung (without Dynasty), 1736-1795.

Pl. II., fig. 12.

Lent by Mr. W. Arkwright.

- 449** GLOBULAR JAR. No Cover. Kylins, tiger and horses, all in green glaze on a yellow glaze ground.

Mounted in ormolu rim and four feet on base. (H. 8½ in.)

Lent by Mr. G. Douglas.

Top of Case J.

- 450** (In centre.) SAUCER-SHAPED DISH. Deep yellow glaze, with pheasants and pæonies in colours, and other birds on a prunus branch above.

Very decorative border of conventional lotus round the upper rim.

Some poem and signature on left side. (D. 15½ in.)

Lent by Mr. G. R. Davies.

- 451** (On left.) TURQUOISE BOTTLE. Flashed with dark purple in thick glaze.
(H. 12½ in.)

Lent by Mr. H. Virtue Tebbs.

- 452** (On right.) WIDE-MOUTHED JAR. Flecked with purple on turquoise glaze.
(H. 11 in.)

Lent by Mr. H. Virtue Tebbs.

Case K.

The top shelf is dedicated to pieces which, though made in China, show European influence, and the middle and bottom shelves contain examples of white slip or "Engobe" over other coloured glazes, and examples of peach colour and iron red and brown under the glaze, with or without blue, exceptional modes of decoration not exhibited in the other Cases.

Top Shelf—European Influence.

- 453** PLATE. Richly gilt. A peacock with its tail spread in centre, called in Heraldry, "A peacock in its pride," and five panels round it with birds and flowers. Late Famille Rose. The peacock being the crest of the Duke of Portland, has led to a tradition that these plates formed part of a service made for that family, but it is doubtful whether it is not an accidental coincidence, especially as there is also a small coat-of-arms, apparently foreign, at the top of the plate, for the bearer of which the service was probably made. (D. $9\frac{1}{4}$ in.)

Lent by Mr. G. Salting.

- 454 & 455** TWO CUPS AND SAUCERS. Similar to 340 in Case H. These are placed in this Case as showing European influence, as the dresses are Dutch.

Lent by Mr. Willoughby London.

- 456** LARGE SAUCER DISH. Wavy edges. Rims divided into panels, with figures and flowers. In the centre a coat-of-arms, quartering England, Ireland, Scotland and France. ENGELANDT beneath, showing that it was an order from Holland rather than from England. (D. 15 in.)

Lent by Mr. Willoughby London.

- 457** THE COMPANION SAUCER DISH. Similar in all respects, except that the coat-of-arms is entirely French. Twelve fleur-de-lys on an azure field. A label on the shield, and ARTOÿS beneath. (D. $13\frac{1}{2}$ in.)

Lent by Mr. Willoughby London.

- 458** CUP AND COVER, AND SAUCER. With the Crucifixion, and the soldiers casting lots for the vesture, on all three. Known as "Jesuit China." During the reign of Kang-he, 1661-1722, both Jesuit and Dominican missionaries from Portugal were in China, and, according to Père d'Entrecolles (who wrote in 1712), two lay brothers of the Jesuits were employed by the Emperor to superintend the Royal Porcelain factories. These subjects were probably taken from Portuguese engravings.

Lent by Mr. R. Mills.

- 459 & 460** PAIR OF PLATES. Known as the "Birth of the Butterfly." The whole ornamentation being of Italian origin, imitated in China. (D. $9\frac{1}{4}$ in.)

Lent by Mr. R. Mills.

- 461 & 462** PAIR OF PLATES. Twelve medallions round border, with butterflies, peaches, grapes, persimmon, roses, crickets, &c., and in the centre some ladies in an arbour. Said to be part of a service made for the Earl of Shrewsbury in the last century. (D. $10\frac{1}{4}$ in.)

Lent by Mr. R. Mills.

- 463 & 464** TEA CUP (without handle) AND SMALL COFFEE CUP. With a Scotch coat-of-arms, with Highlanders as supporters, and the motto "This I'll defend," and "Loch Sloy" beneath, apparently the Napier shield.

Lent by General R. Mackenzie.

- 465 & 466** TWO CUPS, with the Royal Arms of England, and "Honi soit qui mal y pense" round the shield, and "Dieu et mon droit" beneath, being the coat-of-arms of George II., crowned 11th October, 1727.

Lent by General R. Mackenzie.

Second Shelf.

Pieces decorated with white slip over the glaze; also with peach colour, &c., under the glaze, and various coloured glazes.

- 467** SMALL FLAT-SIDED VASE. Decorated in dark blue and a pale blue glaze over the whole. (H. 6 in.)

Lent by Mr. G. R. Davies.

- 468 & 469** PAIR OF SMALL EARLY GINGER JARS. Deep blue glaze and prunus branches in white slip and brown slip over the glaze.

Mounted with lips and stands in ormolu, French, in style of the Empire. (H. $10\frac{1}{2}$ in.)

Lent by Mr. C. A. Whitehead.

- 470** A SOMEWHAT SIMILAR PIECE. Blue decorated with white slip prunus branches. Elaborately mounted in ormolu, German, with holders for Dresden china flowers, which are inserted round the neck of the vase.

Formerly in Lady Blessington's Collection. (H. 8 in.)

Lent by Lady Trevelyan.

- 471** TEAPOT, in chocolate coloured glaze, ornamented in white slip, and handle and spout and lip mounted in silver, with a cupid on the lid. (H. 9 in.)

From the Burghley House Collection.

Lent by Sir Samuel Montagu.

- 472** INCENSE BURNER, on four legs, with handles. The whole in imitation of bronze, or perhaps green jade, in deep green glaze with splashes of grey-blue. Wooden stand and lid with jade handle. (H. $8\frac{1}{2}$ in.)

Seal *Mark* of Kea-King, 1796-1821.

Pl. II., fig. 13.

Lent by Mr. W. J. Stuart.

- 473** VASE, with handles on neck, in glazes of brown and yellow. (H. $6\frac{1}{2}$ in.)

Four *Marks*.

Pl. V., fig. 41.

Lent by Mr. G. Salting.

- 474** BOWL. White, with three fish in red-brown under the glaze. (H. $3\frac{1}{2}$ in.)

Mark: Yung-Ching, 1723-1736.

Pl. II., fig. 9.

Lent by Mr. G. Salting.

- 475 & 476** PAIR OF LONG-NECKED BOTTLES, with the Pakwa, or eight trigrams and the Yang and Yin symbols in blue under the glaze, and waves in red-brown under the glaze. (H. $7\frac{1}{2}$ in.)

Mark: Yung-Ching, 1723-1736.

Pl. II., fig. 9.

Lent by Mr. G. R. Davies.

- 477** LARGE BOTTLE. Pale blue glaze, pæony flower, &c., in green celadon glaze in relief. (H. $14\frac{1}{2}$ in.)

Lent by Mr. W. Mitchell.

- 478** OVIFORM BOTTLE. Deep blue glaze. Four-clawed dragons pencilled in white. (H. $7\frac{1}{4}$ in.)

Mark: Ching-hwa, in two characters only, 1465-1488, but evidently of later date.

Pl. I., fig. 3.

Lent by Mr. G. R. Davies.

- 479** BOTTLE. Pæony decoration, pencilled in peach colour, and dull blue under the glaze. (H. 13 in.)

Lent by Mr. G. Salting.

- 480** SMALL-MOUTHED JAR OR BOTTLE. Brilliant blue glaze, and four-clawed dragon in white slip. (H. $9\frac{1}{2}$ in.)

Lent by Mr. W. J. Stuart.

Bottom Shelf—(Similar Specimens).

- 481** OVIFORM JAR OR BOTTLE. Pomegranates in iron-red under the glaze, and formal borders top and bottom in same colour. (H. $14\frac{1}{2}$ in.)

Lent by Mr. R. Mills.

- 482 & 483** PAIR OF BOTTLES. Brilliant blue body, with white panels in leaf shape, and in them kylins and Dog Fo in red and peach colour under the glaze. (H. $8\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

- 484** JAR. Metal mount on lip. Mazarin blue ground. Four-clawed dragon and the carp in iron-red in slight relief, with the water in green céladon, and the waterspout and some other parts in white and céladon slip. (H. $16\frac{1}{2}$ in.)

Mark: Kea-tsing, 1522-1567.

Pl. I., fig. 6.

Lent by Mr. G. Salting.

- 485** CYLINDRICAL JAR. White ground. Pæonies partly in relief in blue glaze and partly in iron-red. Some rocks in green céladon. (H. $17\frac{1}{2}$ in.)

Mark: Kang-he. 1661-1722.

Pl. II., fig. 8.

Lent by Mr. G. Salting.

- 486** WHITE BOTTLE, with blue dragon in complete relief round neck. (H. $9\frac{1}{2}$ in.)

Mark: The fungus.

Pl. IV., fig. 24.

Lent by Mr. G. R. Davies.

- 487** BOTTLE, with small neck and wide mouth. White, with formal pæony decoration in pale green under the glaze. (H. $9\frac{1}{4}$ in.)

Lent by Mr. W. J. Stuart.

- 488** SMALL BOTTLE. White. With Dog Fo in red-brown. (H. 5 in.)

Lent by Mr. G. R. Davies.

- 489** OVIFORM BOTTLE. Flanged neck. Pæony decoration in blue on white, and two five-clawed dragons in red-brown under the glaze. (H. 14 in.)

Mark: Yung Ching, 1723-1736.

Pl. II., fig. 9.

Lent by Mr. J. Annan Bryce.

- 490** SMALL WHITE BOTTLE, with Kylins and Dogs Fo, in dark brown under glaze. (H. $5\frac{1}{2}$ in.)

Lent by Mr. W. J. Stuart.

- 491** SIMILAR BOTTLE. (H. $7\frac{1}{4}$ in.)

Lent by Mr. G. R. Davies.

- 492** SQUAT BOTTLE. Wide flanged mouth. Green céladon ground, with three groups of pomegranates, in deep peach-colour, with dull blue stalks and leaves. The céladon glaze appears to have been added after these were painted. (H. $9\frac{1}{2}$ in.)

Lent by Mr. G. R. Davies.

- 493** SOMEWHAT SIMILAR BOTTLE only taller. Conventional pæonies (?) in brown, with leaves and sprays in deep blue round the neck, which is pale céladon.

The body of the bottle peach-colour glaze, with dragons in outline, and blue pæony sprays with peach-colour blossoms, and the base of the bottle a rich blue flashed glaze. (H. $14\frac{1}{2}$ in.)

Lent by Mr. C. A. Whitehead.

- 494** WHITE BOTTLE, with the three spotted fishes, each blue and brown, under the glaze. (H. $9\frac{1}{2}$ in.)

Mark: A double ring.

Lent by Mr. G. R. Davies.

Top of Case K.

- 495** LARGE SAUCER DISH (in centre). The centre in concentric rings of yellow, red, lilac, dull blue, red and green, and the margin divided in panels and filled in with roses, painted at Lowestoft. (D. 15 in.)

Lent by Mrs. Halsey.

- 496** (On the left.) BOWL, of the "Chrysanthemum-Pæonian" decoration in rich colour, which so much of the Japanese decoration afterwards imitated. Inside a good "famille verte." Group of pæonies, &c. (H. $5\frac{1}{2}$ in.)

Lent by Mr. R. Mills.

- 497** (On the right.) BOWL, divided into panels, with lotus in blue and brown under the glaze, arranged formally like the "Aster pattern" in the blue and white.

Formerly in the collection of Mr. Val. C. Prinsep, R.A. (H. $5\frac{1}{2}$ in.)

Mark: A double ring.

Lent by Mr. R. Mills.

Small Case.

Containing Snuff Bottles and other Small Pieces.

Top Shelf.

- 498 SMALL CYLINDRICAL BOTTLE. Three figures, apparently examining a banner.
Lent by Mr. A. Cock, Q.C.
- 499 FLAT SNUFF BOTTLE, with spoon. Carved porcelain in relief, like red lacquer.
Lent by Mr. A. Cock, Q.C.
- 500 SMALL TABLET of unglazed white porcelain. Some Chinese men apparently dragging an ox out of the river.
Mounted as a candle screen in carved wood.
Lent by Mr. A. Cock, Q.C.
- 501 CYLINDRICAL SNUFF BOTTLE, with stopper and spoon. Brown decoration.
Lent by Mr. Marcus B. Huish.
- 502 OVAL BOTTLE. Red coral stopper and spoon. The bottle in blue glaze and perforated with red dragon in relief.
Lent by Mr. Marcus B. Huish.
- 503 WHITE BOTTLE. Coral stopper and spoon. Man on horseback, &c., and bats in colours.
Lent by Mr. Marcus B. Huish.
- 504 FLAT BOTTLE. Stopper and spoon. Vases, &c., in relief.
Lent by Mr. Marcus B. Huish.
- 505 SMALL BULBOUS BOTTLE. Yellow glaze, with kylins in brown and green glazes.
Lent by Mr. A. Cock, Q.C.
- 506 FLAT SNUFF BOTTLE. Stopper and spoon. Jewelled. Kylins in high relief.
Seal Mark: Taou-kwang (?)
Pl. V., fig 42. *Lent by Mr. Marcus B. Huish.*
- 507 OVAL SNUFF BOTTLE. White. Sea dragons in red.
Lent by Mr. A. Cock, Q.C.

Second Shelf.

- 508** CYLINDRICAL SNUFF BOTTLE. Green stopper with spoon. Bottle black.
Three figures in white.

Lent by Mr. Marcus B. Huish.

- 509** FLAT SNUFF BOTTLE. Two garden scenes.

Seal *Mark*: Apparently Kea King, 1796-1821. No Dynasty.

Pl. II., fig. 13.

Lent by Mr. A. Cock, Q.C.

- 510** YELLOW SNUFF BOTTLE. Green stopper with spoon. Fong-hoas in relief,
in green and red.

Lent by Mr. Marcus B. Huish.

- 511** BLACK CIRCULAR BOX. Dragon, &c., in white.

Six *Marks* of Kwang-Shiu (1875, still reigning).

Pl. II., fig. 15.

Lent by Mr. A. Cock, Q.C.

- 512** FLAT SNUFF BOTTLE, and red crystal stopper and spoon. Sea-green. With
figures and landscape in high relief.

Lent by Mr. Marcus B. Huish.

- 513** SNUFF BOTTLE. Green stopper and spoon. A figure.

Seal *Mark*.

Pl. V., fig. 43.

Lent by Mr. Marcus B. Huish.

- 514** SMALL BLACK BOTTLE.

Lent by Mr. Marcus B. Huish.

- 515 & 516** PAIR OF VERY SMALL FOUR-SIDED JARS. Blue and green glazes in
a pattern, and a red dragon in relief.

Lent by Mr. W. J. Stuart.

- 517** SMALL BOTTLE. Dragons in relief.

Seal *Mark*: Taou kwang, 1821-1851.

Pl. II., fig. 14.

Lent by Mr. Marcus B. Huish.

- 518** SMALL MYRTLE-GREEN BOTTLE. Crackled, with most brilliant beetle's wing
iridescence in places.

Lent by Mr. W. J. Stuart.

- 519** CYLINDRICAL SNUFF BOTTLE. Coral stopper with spoon. Dragons in yellow brown.

Seal *Mark*.

Pl. V., fig. 44.

Lent by Mr. Marcus B. Huish.

Bottom Shelf.

- 520** CYLINDRICAL SNUFF BOTTLE. Engraved waves on white paste, and five-clawed dragons in colours.

Lent by Mr. A. Cock, Q.C.

- 521** FLAT SNUFF BOTTLE. Green crystal stopper. Sap green glaze, speckled with yellow.

Lent by Mr. Marcus B. Huish.

- 522** CYLINDRICAL SNUFF BOTTLE. With stopper and spoon. Circular ornamentation.

Seal *Mark*: Keen-lung.

Pl. II., fig. 12. (without Dynasty), 1736-1795.

Lent by Mr. Marcus B. Huish.

- 523** SMALL GREEN CÉLADON BOTTLE. Brown glaze round base and bottom of neck.

Mark: Wan-leih.

Pl. I., fig. 7, 1573-1620.

Lent by Mr. A. Cock, Q.C.

- 524** CYLINDRICAL SNUFF BOTTLE. Lapis lazuli stopper and spoon. Red and purple glaze on bottle, passing from blue into pale céladon.

Lent by Mr. Marcus B. Huish.

- 525** SMALL SAP GREEN BOTTLE. Shark-skin texture. Panels with flowers and sentiments. Stopper and spoon.

Pl. V., fig. 45.

Lent by Mr. Marcus B. Huish.

- 526** BOTTLE. Stopper the "Yang and Yin," in ivory and ebony. A personage eating peaches as the means of acquiring immortality, and a lady with a dragon.

Seal: Yung-Ching (no Dynasty), 1723-1736.

Pl. II., fig. 11.

Lent by Mr. Marcus B. Huish.

- 527** WHITE BOTTLE, with Longevity symbols, &c., in enamel, with stopper and spoon.

Lent by Mr. Marcus B. Huish.

- 528** SNUFF BOTTLE. Red and white speckled glaze, like a bird's egg.

Lent by Mr. Marcus B. Huish.

- 529** EGG-SHAPED BOTTLE. Some Deity standing on a dragon.

Four *Marks* of Ching-hwa (no Dynasty), 1464-1488 ; but of course much later.

Pl. I., fig. 3.

Lent by Mr. G. R. Davies.

- 530** SMALL BOTTLE. Very brilliant sang du bœuf. Gilding round mouth.

Lent by Mr. G. Salting.

- 531** CYLINDRICAL SNUFF BOTTLE. Stopper and spoon. Figures in blue and buff under the glaze.

Lent by Mr. Marcus B. Huish.

- 532** SNUFF BOTTLE, and stopper and spoon. Semi-transparent appearance of dragons in céladon glaze.

Lent by Mr. Marcus B. Huish.

Top of Small Case.

- 533** (In centre.) CIRCULAR PLAQUE OF LANDSCAPE SUBJECT, set in elaborate carved wood frame with smaller Plaque inserted below, with red lotus and green and yellow leaves delicately drawn.

(Famille verte.)

Lent by General Sir Julius Raines.

- 534** (On left.) BOWL. Four pomegranates, in blue and red alternately, with flowing wreaths of pæony leaves.

(Famille verte.)

Lent by Mr. W. G. Rawlinson.

- 535** (On right.) BOWL, with scalloped rim. "Chrysanthemum-Pæonian" decoration of the style so much imitated by the Japanese of the last century.

Mark : "Tuning Fork," in blue under the glaze.

Pl. V., fig. 46.

Lent by Mr. G. H. Boughton, R.A.

In the Gallery, but not in the Cases.

On the Mantelpiece.

- 536, 537, 538, 539, 540** A GARNITURE OF THREE JARS AND COVERS AND TWO BEAKERS, of late black enamel. Either late in the reign of Kang-he (1661-1722), or in the following reign of Yung-Ching (1723-1736). The panels left on them are decorated in the "famille rose" style, and the flowers appearing on the black enamel indicate also that period. See Plate in Case J, No. 426. (H. of Jars 17½ in. H. of Beakers 14 in.)

Lent by Mr. Bonamy Dobree.

On a Bracket over the Last.

- 541** A STATUETTE OF THE GODDESS KWAN-YIN, seated cross-legged, her hands concealed in her robes, a boy at her side, and a vase and a necklace on her bosom. A fine old piece of "blanc de Chine," beautifully modelled, and finished with great refinement. (H. 10 in.)

Lent by Mr. R. C. Fisher.

- 542 & 543** PAIR OF EGGSHELL PLATES IN GLASS CASES. In both plates a lady with two boys seated among jars with flowers very delicately enamelled and coloured. Sprays of citron, persimmon, pæony, prunus and picotee round the borders. (D. 8 in.)

Lent by Mr. R. Duppa Lloyd.

On Stands at end of Gallery.

- 544** JAR, with flanged mouth and handles on neck, decorated with sprays of pæonies, pyrus Japonica, convolvuli, prunus, petunia, narcissus and other flowers, and butterflies; on a turquoise blue glaze. (H. 30 in.)

Lent by Mr. Alfred Morrison.

- 545** VASE, with pæonies, lotus, &c., all very much conventionalised, with scrolls of leaves and stalks in various colours over a pink ground, and bats round the neck. (H. 25 in.)

Lent by Mr. Alfred Morrison.

On Wall at end of Gallery.

- 546** PLAQUE FRAMED. Three white birds on a spray of peach blossom looking up at two other birds about to alight. Delicate border. Probably of the date of Yung-ching, 1723-1736 or Keen-lung, 1736-1795. (15½ in.)

Lent by General Sir Julius Raines.

On Stand below.

- 547** SQUARE BOX. Made up of four square plaques of chrysanthemum, lotus, some shrub-like guelder roses, and pyrus Japonica, with birds. Made into a box in China, probably as a cachepot.

Plaques 10 in. square.

Good famille verte pieces.

Lent by Mr. S. E. Kennedy.

On Middle Shelf of same Stand.

- 548** A BOWL, white inside, and outside decorated in red glaze, with gilding over it representing lotus, &c. (H. 3¼ in.)

Mark: Two rhinoceros horns (se-keo) with ribands.

Pl. V., fig. 47.

Lent by Mr. Wm. C. Alexander.

- 549** A MING DYNASTY JAR. Similar in style and date to Nos. 71 and 72, on top of Cases A and B. (H. 13 in.)

Lent by Mr. J. Annan Bryce.



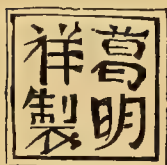
RICHARD MILLS,

May, 1896.

TABLE
OF DATES AND OTHER MARKS FOUND ON THE
PORCELAIN, &c., EXHIBITED.

Plate I. (Date Marks.)

Fig. 1.



"Koh Ming-tsiang Chi."
"Made by Koh Ming-tsiang,"
A Maker who lived in Sung Dynasty.

Fig. 2.

大 德
明 年
宣 製

Seuen-tih,
1426-1436.

Fig. 3.

大 化
明 年
成 製

Ching-hwa,
1465-1488.

Fig. 4.

大 治
明 年
弘 製

Hung-che,
1488-1506.

Fig. 5.

大 德
明 年
正 製

Ching-tih,
1506-1522.

Fig. 6.

大 靖
明 年
嘉 製

Kea-tsing,
1522-1567.

Fig. 7.

大 曆
明 年
萬 製

Wan-leih,
1573-1620.

Plate II. (Date Marks continued.)

Fig. 8.

熙 大
年 清
製 康

Kang-he,
1661-1722.

Fig. 9.

正 大
年 清
製 雍

Yung-ching,
1723-1736.

Fig. 10.

隆 大
年 清
製 乾

Keen-lung,
1736-1795.

Fig. 11.

Seal Mark,
Yung-ching,
1723-1736.

Fig. 12.

Seal Mark,
Keen-lung,
1736-1795.

Fig. 13.

Seal Mark,
Kea-King,
1796-1821.

Fig. 14.

Seal Mark,
Taou-kwang,
1821-1851.

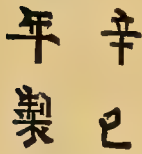
Fig. 15.

緒 大
年 清
製 光

Kwang-Shin,
Began to reign
1875.

Plate III. (Two Cycle Marks.)

Fig. 16.



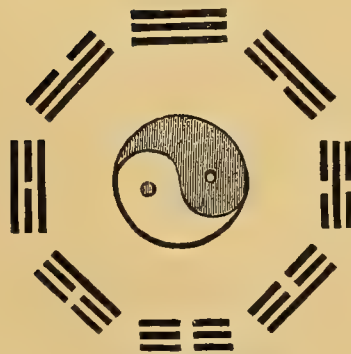
"Siu-se Nienchi."
 "In the 18th year this was
 made,"—*i.e.*,
 18th year of Kang-hé's
 Cycle, viz., A.D. 1679.

Fig. 17.



"Wo shin Nien
 Leang kwo-ki-shoo."
 "Painting of Leang-kwo-ki
 in the Wo shin year,"
i.e., the 5th year of the 75th Cycle,
 A.D. 1808.

Fig. 18.



Yang and Yin Symbol,
 and pakwa or 8 trigrams.

Plate IV. (Various Marks.)

Fig. 19.



Seal Mark,
not deciphered.

Fig. 20.



Artemisia leaf.
" Outong."

Fig. 21.



Sacred axe.

Fig. 22.



Sacred stone.

Fig. 23.



Shell.

Fig. 24.



Sacred fungus.

Fig. 25.



Not deciphered.

Fig. 26.



Not deciphered.

Fig. 27.



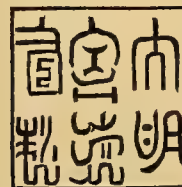
Not deciphered.

Fig. 28. Fig. 29.



28 & 29 on neck of a jar,
not deciphered.

Fig. 30.



Not deciphered.

Plate V. (Various Marks continued.)

Fig. 31.

堂慎
製德

Made at the Hall
of Virtuous Research.

Fig. 32.



Not deciphered.

Fig. 33.



Not deciphered.

Fig. 34.



Hare, sacred to
the Moon.

Fig. 35.



Chang.
The entrails.
An emblem of
long life.

Fig. 36.



Not deciphered.

Fig. 37.



A "kouëi."
A stone given to
officials as a badge.

Fig. 38.



4-legged vase.

Fig. 39.



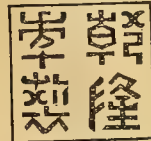
The two fishes.
Symbol of
conjugal felicity.

Fig. 40.



Not deciphered.

Fig. 41.



Not deciphered.

Fig. 42.



Not deciphered.

Fig. 43.



Not deciphered.

Fig. 44.



Not deciphered.

Fig. 45.



Not deciphered.

Fig. 46.



Tuning fork.

Fig. 47.



Two rhinoceros'
horns.
"Se-keo."

Fig. 48.



Two scrolls
or books.

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